BHAṬṬA NĀRĀYAṆA'S
VEṆĪSAṀHĀRAM

Edited with

An Introduction, A literal English translation, Exhaustive grammatical, critical and exegstical Notes, and useful Appendices

BY

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PREFACE

I am glad to bring out this edition of the वेणीसंहार with some special features of its own. Besides the text and the translation (printed below it for ease of reference), it contains copious Notes (grammatical, exegetical and also critical) and Appendices which, it is hoped, will be found highly useful. In the Notes are explained all the grammatical peculiarities and errors found in the play and original authorities such as पाणिनि and कात्यायन have been quoted and explained. Figures of speech also occurring in this play have been fully explained along with the definitions of those figures as found in the साहित्यदर्पण or the काव्यप्रकाश. For these as well as for exegetical purposes, I have laid under contribution all available editions among which a special mention must be made of those by Prof A. B Gajendragadkar and Pandit Rashivadekar. The commentary—बालबोधिनी—of the latter was of immense help to me in wading through several knotty points. I must, however, add that I have not always been able to agree with these scholars and wherever I have differed from them I have tried to explain my views with my own grounds for them.

A perusal of the Introduction will show that I hold independent views regarding भट्ट नारायण's workmanship and about the वेणीसंहार as a piece of dramatic art. In an edition like this it is not possible to deal with all these points in full details. I have, therefore, only indicated my views on various matters; and hope to discuss them at greater length in a separate book '*Introduction to the study of the Veṇīsaṁhāra*' which I hope to bring out within a few months.

The edition had to be prepared and rushed through the press within a very short period. This naturally has told on the edition and several defects have crept into it inspite of the best efforts and care bestowed on it. These will be rectified at the earliest opportunity available.

Before closing the Preface, however, I must thank all my help-mates in this work. My indebtedness to the previous

editors can't be adequately expressed. A major portion of proof-reading was done by my son and also by my friends Profs. D. M. Hatwalne of Ratnagiri and V. G Rahurkar of the Sanskrit Dept. of the University of Poona. Help was also rendered by my friend and pupil Shri C. T. Kenghe, B A. (Hons.). Nor have the press people lagged behind; and Shri D. M. Tilak has been helpful and encouraging all through. I offer my heartiest thanks to all these, even at the risk of appearing formal.

I shall deem my labours amply repaid if they are found useful by those for whom they are intended. It is needless to add that suggestions for improvement in the work will be gratefully accepted

H. P. T. College, Nasik,

June, 1953. G. V. D.

INTRODUCTION

The Author

LIKE almost all the Sanskrit poets and playwrights, भट्ट नारायण also is very reticent about himself and supplies us with almost no information about himself. The only thing that we know for certain from the Prologue to his play is that his name is भट्ट नारायण and that the name of the play is वेणीसंहार. He also appears to have given us his distinctive title or surname in an expression about which, however, there is a sharp difference of opinion among critics, not only as regards the sense conveyed by it, but even as regards the exact reading After considering the pros and cons it appears that भट्ट नारायण is telling us in that expression that he is a मृगराजलक्ष्मा कविः which in simpler terms means कविमृगराजः or कविसिंहः (i.e the best of poets). It is not, therefore, necessary to take this expression as giving his surname and on the basis of it jumping at some conclusion regarding his caste.

Attempts have been made to show that भट्ट नारायण was a ब्राह्मण. The very word भट्ट is enough to do so. The absence of विदूषक in his play, apparent partiality for अश्वत्थामन् (a ब्राह्मण), injustice to कर्ण (a सूत), and the distinction made as regards a ब्राह्मण's blood may be taken as indications of भट्ट नारायण's being a ब्राह्मण, though by themselves they can't decide the issue either way. On the basis of some three stanzas in particular and also the other references in the नान्दी and elsewhere in the play, it is concluded that भट्ट नारायण was a वैष्णव and a follower of the पाञ्चरात्र system. This, however, is not fully justified. The नान्दी verses are addressed to हरि, कृष्ण and धूर्जटि respectively and their significance has been discussed in the notes. The description of कृष्ण in I. 23 is just what it should be. पाण्डवs, as we see from the play, were staunch believers in the divinity of कृष्ण and it is but natural that भीमसेन should describe कृष्ण in the manner he has done. Nor does the reference to पुरुषोत्तम and his भक्ति in the भरतवाक्य convey any thing more than that युधिष्ठिर considered कृष्ण as पुरुषोत्तम and sought his भक्ति for all. But this is so natural for

युधिष्ठिर that it is impossible to see भट्ट नारायण's views in it. The author may be said to be only conversant with such a view or in fact any view (and not to have held the view) unless, of course, the view appears to be not quite natural in the place where it occurs. On the basis of VI. 43 which appears to be based on some admixture of the साङ्ख्य and the वेदान्त systems, it may be said that भट्ट नारायण, instead of being a staunch follower of any one system of philosophy, perhaps believed in harmonizing them as far as possible (as for example, is done in the भगवद्गीता). But it is not quite safe to go beyond this and assert that he was a वैष्णव and what is more, a पाञ्चरात्र.

If tradition is to be given any credit भट्ट नारायण hailed from कान्यकुब्ज from where he went over to Bengal along with four other ब्राह्मणs at the request of king आदिशुर who is said to be the founder of the सेन dynasty (650–1108 A D). This would show that he must have flourished about 650 A.D. But this is, by no means, a secure ground to stand on. Traditions are, more often than not, historically unreliable; and not only the date but even the identity of आदिशुर is not definite For sometimes he is identified with शूरसेन who, according to Hiuen Tsang's account, was the husband of भोगवती, sister of king अंशुवर्मन् of Nepal (644–652 A.D.).

We must, therefore, turn, to some more definite data; and this we find in the references made to the वेणीसंहार and citations from it in other works. वेणीसंहार has been drawn upon or referred to by several authors of whom वामन (the author of the काव्यालङ्कार सूत्रवृत्ति) is the earliest; and next to him chronologically is आनन्दवर्धन Whatever be said about the identity of the author of the काशिका with that of the काव्यालङ्कार सूत्रवृत्ति, there is a general agreement regarding the date of the author of the का० सूत्रवृत्ति. It can, therefore, be said without hesitation that भट्ट नारायण must have flourished before about the middle of the eighth century A D.

Scholars have held divergent views regarding the date of भट्ट नारायण. But it is needless to go into them in details. As matters stand at present the safest conclusion to arrive at is that भट्ट नारायण must have flourished earlier than the middle of the eighth century A.D., and perhaps about the middle of the seventh.

Very little can be gathered from the वेणीसंहार regarding भट्ट नारायण's scholarship. He has shown some acquaintance with सांख्य, योग and वेदान्त ideas, used various metres and अलङ्कारs and has in particular used a long-drawn metaphor of sacrifice. He has also exhibited his mastery of dramatic technique as can be inferred from the various references made to the वेणीसंहार by writers on dramaturgy, not however always with approbation. His acquaintance with the महाभारत can be easily seen from the plot of the play ; and the several allusions that we come across in his work bear testimony to his knowledge of the Puranic mythology. Discussion as regards सन्धि between दुर्योधन and his parents evinces भट्ट नारायण's knowledge of the अर्थशास्त्र to some extent. At times one finds echoes of कालिदास and भवभूति in the वेणीसंहार which may perhaps be admitted as indicating his study of their works Beyond these there are no indications in the वेणीसहार (and that is his only work that has come to us so far) of his deep study of any particular branch. On the other hand the numerous lapses in grammar make him out to be somewhat slipshod in his mastery over language unless, of course, we defend him by saying that the lapses are due to colloquialism (which has a good place in a play) or to the influence of the epic (the source of the plot) which abounds in them.

Anthologies cite several stanzas (not found in the वेणीसहार) as coming from the pen of भट्ट नारायण. But it is very difficult to say that the भट्ट नारायण of the anthologies is identical with our भट्ट नारायण. If the identity is granted, we shall have to say that भट्ट नारायण wrote some other work or works besides the वेणीसंहार. But in the present state of our knowledge we have to rest satisfied by saying that he wrote only one work and that is the वेणीसंहार.

Nāndī and Prastāvanā

The नान्दी verses, as required by the rules of Sanskrit dramaturgy, are suggestive of wrathful द्रौपदी and her successful propitiation by भीम, the insolent persistence of दुर्योधन in his misdeeds inspite of the best efforts of संजय, धृतराष्ट्र and others, the terrible भारत war which roused different feelings in different quarters, the destruction of the कौरवs and the ultimate prosperity of the पाण्डवs. The verses are addressed to हरि, कृष्ण (कंसद्विष्)

and धूर्जटि respectively and need not be construed as indicating the bias of भट्ट नारायण for any particular *ism*.

The प्रस्तावना is short and to the point. It gives us the name of the play and also of the author together with his title कविमृगराज (=कविसिंह, the best of poets). It catches the attention of the spectators by holding out hopes of music. But ultimately with the peculiar device of काकु, भट्ट नारायण has succeeded in introducing the main point of the plot viz. that कौरवs have gravely insulted the पाण्डवs—particularly their wife द्रौपदी—for which they are going to meet destruction at the hands of भीम. Before the spectator is aware of it he is told that Lord कृष्ण has undertaken दौत्य for bringing about सन्धि if possible and avoid war; and also that भीम ever smarting under the past insults is out for revenge and hence is openly against this attempt at संधि. The प्रस्तावना is brought to a close by भीमसेन coming on the stage repeating the words of the सूत्रधार with a modulation of voice.

प्रस्तावना in Sanskrit drama is defined as नटी विदूषको वापि पारिपार्श्वक एव वा। सूत्रधारेण सहिता सलापं यत्र कुर्वते। चित्रैर्वाक्यै स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः।आमुख तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा॥. It is said to be of five different kinds: उद्घात्यक. कथोद्घातः प्रयोगातिशयस्तथा। प्रवर्तकावलगिते पञ्च प्रस्तावनाभिदः॥. The प्रस्तावना of the वेणीसंहार is like that of the मुद्राराक्षस and may be said to be of the प्रयोगातिशय or the कथोद्घात variety. It has served its purpose quite well by introducing the main character on the stage in a striking manner and thus catching the attention of the spectator and rousing his curiosity. It has at the same time supplied the back-ground which is expected to enable the spectator to follow the forthcoming incidents with ease and interest.

Plot

Act I—The अज्ञातवास of the पाण्डवs is over and युधिष्ठिर, as a last attempt, has sent कृष्ण to negotiate peace with five villages. The idea is not liked by भीम who would rather break off with युधिष्ठिर and avenge all the insults heaped on द्रौपदी in particular by दुःशासन and दुर्योधन than agree to the peace. सहदेव's exposition of the peace proposal is simply ridiculous and foolish in his opinion. The news of a fresh insult given to द्रौपदी by दुर्योधन's wife, भानुमती, adds fuel to the fire and भीम avows to batter दुर्योधन's

thighs and tie द्रौपदी's hair with his hands gory with दुर्योधन's blood. द्रौपदी is not sure about युधिष्ठिर. But just then peace negotiations break off ; दुर्योधन attempts to captivate कृष्ण who escapes with a miracle and युधिष्ठिर's wrath is roused. War is declared with the beating of a drum and भीम assures द्रौपदी that he could see her only after completely annihilating the कौरवs.

Act II (Interlude and the Main Scene)—War has progressed for a few days and भीष्म and अभिमन्यु are slain. Then one morning दुर्योधन is distracted to find his wife gone away from the chamber without taking his leave as usual He sends the कञ्चुकिन् to see where she is and when he comes up scolds him for expressing his disapproval of अभिमन्युवध and makes a solemn declaration which by a slip of tongue meant just the opposite of what he actually wanted to say. He then asks कञ्चुकिन् to lead him to where भानुमती was. On going there he finds her conversing with her friend and maid and, therefore, makes up his mind to overhear them. The talk was about some evil dream that भानुमती had that morning in pacification of which she was observing a व्रत from the same day. Owing to the double meaning words in the talk and his ignorance of the context, दुर्योधन misunderstood the whole talk and accused his wife of infidelity and incest with नकुल Fortunately, however, he did not act on his impulse at this stage and was glad to realise that it was all a dream that she was talking about. He then takes an opportunity of going into her presence by taking over that अर्घ्यपात्र from the चेटी; and thrilled at भानुमती's touch while handing over the flowers, drops it down. At this stage भानुमती realises that दुर्योधन was there; she is confused and दुर्योधन tries to coax her and alleviate her misgivings. He answers all her arguments in favour of her व्रत and ultimately suggests that the मनोरथसंपत्ति for which she wants to observe the व्रत depends on her only The amorous suggestion would not have been readily granted by भानुमती, but for the sudden violent storm which frightened her and shattered her ideas of the व्रत दुर्योधन looks upon the storm not as the भङ्क्ता of her नियम, but as his friend. Then they go to the दारुपर्वतप्रासाद where again दुर्योधन suggests that भानुमती should occupy his thigh, when कञ्चुकिन् comes with the word भग्नम् भग्नम्. This is ominous again and the news brought

by the कञ्चुकिन् viz the shattering of the रथकेतन by the storm is equally ominous. भानुमती suggests that it should be remedied by some religious deeds and दुर्योधन condescends to do so. Here comes दुर्योधन's sister दुःशला and her mother-in-law terribly upset at अर्जुन's प्रतिज्ञा. But दुर्योधन refers to the past incidents and ridicules the प्रतिज्ञा of अर्जुन, describing the prowess of धृष्टद्युम्न. At last he thinks of protecting धृष्टद्युम्न himself thus falsifying अर्जुन's प्रतिज्ञा and bringing about his प्राणत्याग.

Act III (Interlude)—Thousands of warriors on either side are killed, principal among them being—धृष्टद्युम्न, घटोत्कच, भगदत्त, द्रुपद, मत्स्यराज, भूरिश्रवस्, सोमदत्त, बाह्लीक हिडिम्बा (भीम's wife) has ordered that a राक्षस is be constantly with भीम, who has vowed to drink दुःशासन's blood. The राक्षस is to enter भीम's body and drink it for him All this information is conveyed through the interlude at the end of which we are told that द्रोण is being killed by धृष्टद्युम्न and that अश्वत्थामन् is coming up with his sword drawn.

Act III (The Main Scene)—अश्वत्थामन् learns the news of his father's murder on the battle-field and how he himself was at the root of it He breaks out in lamentations first and then avows destruction of all concerned At कृप's suggestion he goes to दुर्योधन to propose that he should be made the सेनापति But दुर्योधन's ears are already poisoned by कर्ण against द्रोण (and अश्वत्थामन्) and he repudiates अश्वत्थामन्'s proposal saying that the post has been already bestowed on कर्ण Then there ensues some scuffle between कर्ण and अश्वत्थामन्. From words they come to blows. But they are prevented from actual fight by कृप and दुर्योधन. अश्वत्थामन् then leaves off his शस्त्र vowing not to hold it as long as कर्ण was alive. Just then is heard from behind the curtain भीम's challenge to all Kaurava warriors to save दुःशासन who was now in his clutches. कर्ण at once hastens there. अश्वत्थामन् asks दुर्योधन to go there personally, and himself is about to take up his शस्त्र; but is prevented from doing so by some अशरीरिणी वाक्. अश्वत्थामन curses himself for his शस्त्रत्याग and asks कृप to go to दुर्योधन's help, and himself goes to the camp.

Act IV shows दुर्योधन in swoon on his रथ being led away by his सूत to some suitable place, while behind the curtain, भीम announces that he is drinking the warm blood of दुःशासन. सूत is

afraid that भीम will slay दुर्योधन also दुर्योधन recovers and asks सूत to take his रथ to where दुःशासन is and is informed by the former about दुःशासन's fate, of course suggestively. दुर्योधन again laments, falls in a swoon, blames the सूत for having brought him away from the field and lastly expresses his desire that he should not die at in hands of वृकोदर. At this stage सुन्दरक (कर्ण's man) after pretty long search comes to दुर्योधन, and in a long narration intercepted several times by suitable remarks or questions of दुर्योधन narrates how fight ensued between भीम and कर्ण, how अर्जुन and वृषसेन (कर्ण's son) hastened to their help, how वृषसेन showed excellent skill, how वृषसेन was slain by अर्जुन's शक्ति, and how कर्ण changed his रथ (the former having its axel broken) and has sent a message in his own blood to दुर्योधन before recommencing war, prepared for the worst. दुर्योधन at once prepares to go to कर्ण's aid, but has to wait because of the arrival of his parents whom, of course he could not evade (though he would very much have liked to do so).

Act V is taken up mostly by धृतराष्ट्र and गान्धारी pleading in various ways in favour of संधि and दुर्योधन showing how it was impossible, unbecoming, and dishonourable. दुर्योधन pleads in favour of war in grim and pathetic arguments In the meanwhile comes the news of शल्य returning in the रथ without कर्ण, a news which is shocking to धृतराष्ट्र for fear of his son's fate, but equally shocking to दुर्योधन out of his deep friendship for कर्ण. On learning the details of कर्ण's death दुर्योधन tells his parents that now he would prefer war to the pangs of कर्ण's separation and avenge *his* death rather than that of दुःशासन. दुर्योधन asks his सूत to bring his रथ. In the meanwhile the old parents ask him who would be his next सेनापति and are told that he himself would be सेनापति. At this stage भीम and अर्जुन come in search of दुर्योधन and on knowing that धृतराष्ट्र is there, they go and offer their obeisance to him with a declaration of their recent achievements. धृतराष्ट्र scolds भीम who also gives a good retort. दुर्योधन asks भीम how he could be so insolent unless he vanquishes him, the doer of the insult. Then ensues a wordy tussel between them when, it being evening, the war is declared to have stopped for the day. Just then comes up अश्वत्थामन् reviling कर्ण before दुर्योधन and offering his help. But दुर्योधन sharply rejects it saying

he may wait till his own death. When he had left, धृतराष्ट्र on his own behalf sends सूत to pacify अश्वत्थामन् and requests him to do his best. They all leave for शल्य's camp.

Act VI opens with the appearance of युधिष्ठिर worrying over भीम's अपर्युषिता प्रतिज्ञा for battering दुर्योधन's thighs the same day, and sending orders for a close search for दुर्योधन. Just then comes पाञ्चालक who in details narrates how दुर्योधन, who on the strength of सलिलस्तम्भनी विद्या lay hidden in a lake, how he was found out, and how he has chosen to fight a mace-duel with भीम He then delivered the message of कृष्ण that preparations be made for the राज्याभिषेक, adding that it is his आदेश युधिष्ठिर orders festivity accordingly and while he is explaining to द्रौपदी why दुर्योधन was given choice, a sage (he is really दुर्योधन's friend चार्वाक, a राक्षस) comes up. He, after some rest, tells that दुर्योधन's duel with भीम is over and that now he is having it with अर्जुन. He then adds that बलराम helped दुर्योधन against भीम by dropping a hint and has now taken away कृष्ण leaving अर्जुन to his fate which was certain. युधिष्ठिर and द्रौपदी lament and blame बलराम, and द्रौपदी ultimately thinks of burning herself, asking युधिष्ठिर to follow क्षात्रधर्म. युधिष्ठिर would better die and राक्षस suggests that he also should burn himself in that case. He then leaves the place and secretly kindles the fire. युधिष्ठिर and द्रौपदी send their last messages to all and finding the fire kindled prepare to throw themselves into it together युधिष्ठिर offers libations to all. द्रौपदी offers water to भीम. Here युधिष्ठिर's right eye throbs and कंचुकिन् comes in declaring that दुर्योधन has come in search of द्रौपदी. He also suggests that she should immediately throw herself into the fire. At this stage भीम (mistaken by all for दुर्योधन) comes up and, assuring all that they have no reason to be afraid, goes to द्रौपदी and tries to hold her hair, when युधिष्ठिर catches him fast and declars that he would kill him there and then. भीम then knows what has happened, the misunderstanding is cleared up, and the वेणी is tied up by भीम and appreciated by सिद्धs. Then come up अर्जुन and कृष्ण. The latter announces the arrival of all for युधिष्ठिर's राज्याभिषेक. The राक्षस is exposed and is punished by Nakula and after the usual manner the play ends with the भरतवाक्य.

Characters

Characterisation is not a strong point of भट्ट नारायण. He can hardly be said to have depicted any character quite successfully. In fact he does not seem to have bestowed much care on this point, a greater part of his attention being taken up by the management of the vast plot of the great भारत war which he had to mould in a dramatic form. This does not, however, mean that he has not the capacity to paint characters. We see that he has given us bold touches of some of his characters from different angles.

Let us take up दुर्योधन who has actually appeared in Acts II, III, IV and V and is mentioned in Acts I and VI In act II we see his sensuous aspect combined with haughtiness, conceit, arrogance and fearlessness in the face of grave danger amounting to foolhardiness In Act III he comes as a king, courteous in his manners and talk inspite of whatever is going on in his mind and at the same time easily carried away by the views of others. The fourth and the fifth acts show him as a dauntless warrior, a very staunch friend, a very loving brother, a fierce enemy, a dutiful son and a clever arguer. In Act VI we are given another aspect of his character when he is reported to have explained why he hid in the lake and also when we are told that he chose to fight with भीम—the most formidable पाण्डव—inspite of the choice given to him. From all this it is easy to see that दुर्योधन, a disciple of बलराम in the mace was, of course, the main root of the insult heaped on द्रौपदी which he owns and for which he is not sorry. As man he is proud of his strength and insolent in his behaviour and would do any thing in his haughtiness—even try to captivate कृष्ण, the peace ambassador if not भगवान्. As son he was very dutiful and showed due respect to his parents, but his love for friend was greater, greater than even love for his brothers. Dutiful as a brother he risked his own life for दुःशासन and was ready to avenge his death but for the news of कर्ण's death which filled his mind with thoughts of revenge for कर्ण. For friend's sake he was ready to lose any thing or any one and would not have any thing to do with one who reviled his friend. As husband he was loving and amorous, but easily falling a prey

to suspicion. This circumstance takes away much from his love of his wife. As warrior he was brave and dauntless and was so sure of his strength that he would not care to stop for even his रथ or सारथि. His गदा was enough for him. But the most admirable point that we notice in him is that he has maintained the same spirited attitude from the beginning to the end inspite of the heavy odds facing him. It is only in a weak moment that we find him uttering अपि नाम भवेन्मृत्युर्न च हन्ता वृकोदरः। घातिताशेषबन्धोर्मे किं राज्येन जयेन वा ॥

Next we come to भीम who is on the stage in Acts I, V and VI, while he is referred to in Acts III and IV. In Act II the idea that भीम would shatter दुर्योधन's thighs is suggested in the पताकास्थान where the word भीमेन is used (but in a different sense). From the beginning we see भीम filled with the thought of, revenge to such an extent that the mere idea of peace negotiations or mere suggestion of the happiness and well-being of the कौरवs is enough to upset him. Revenge is the ruling word with him and for that he is ready—may be for a day—to break off with his elder brother. His idea of revenge also is very bloody. We really shudder at the boastful challenge which भीम gives to all on the battle-field to save दुःशासन from his clutches as he would drink the warm blood from his chest. Even भट्ट नारायण—possibly out of religious considerations—could not stand the idea and had to invent the novel idea of राक्षस entering his body and drinking it. About भीम's Herculean strength there is no doubt. That he has shown several times, particularly, at the जतुगृहदाह incident. He is very rash with his tongue also. He does not hesitate to insult धृतराष्ट्र to his face and in the presence of दुर्योधन. In the last act he appears in that hideous form all blood-smeared and is mistaken by all for दुर्योधन. Even then his only thought was to fulfil his प्रतिज्ञा viz tying up द्रौपदी's hair with his hands gory with दुर्योधन's blood. It may be all right to kill an enemy like दुर्योधन who would not bend. But to indulge in that blood-stained condition smacks insavoury. As already noted above we might say *Revenge, thy name is* भीम. Act IV contains a reference to भीम's war exploits. But there is hardly any other aspect of भीम's character depicted in this play.

अश्वत्थामन्, a compeer of भीम so far as the idea of revenge (and also to some extent boasting) is concerned, appears yet in

better lights, though he has come on the stage only in Acts III and V. In Act III we see him as a brave man, a dutiful and loving son, a manly warrior conscious of his strength, a simple straight-forward man, bitter with his tongue and ever ready to return an insult. We also see his softness of heart—particularly for his king and friend—when for his sake he is even ready to falsify his प्रतिज्ञा. Act V shows him again ready to help his king, but ignorant of good manners. Thus in Act III from words he comes to blows with कर्ण and cuts off his यज्ञोपवीत, to show that he does not require his जाति to defend him In Act V he reviles कर्ण who is dead and gone, and that too before दुर्योधन a fast friend of his. This comes surely in bad taste. But he is after all a mere soldier even like भीम He would not care for anything else and would try to solve every dispute by force of arms.

कर्ण combines in him the soldier and the politician. On the stage he appears only in Act III; in Act IV his war feats are described and his message to दुर्योधन is delivered; while in Act V is reported his death. From his short presence on the stage we see how he is like a venomous cobra, poisoning दुर्योधन's mind and uttimately leading to the non-co-operation of a good warrior like अश्वत्थामन्. He is, however, a dauntless warrior and a true friend for whose cause he in firm determination sacrifices his life. His message to दुर्योधन is pathetic indeed and shows that he has some soft feeling at least for a friend as, we know, he has for his son.

धृतराष्ट्र appears only in Act V and is a very loving father trying to save the life of his son dissuading him from war. He presents a true picture of a fathar struck with the sorrow of the death of 99 sons of his and this explains his great anxiety to effect peace on any conditions whatever. It is rather below the dignity of a क्षत्रिय no doubt to go begging for peace, particularly when one is losing fast. But the circumstances combined with old age and blindness and an old life have shed off the hardy क्षत्रिय nature from this old man. Like an old man he is patient as well as cautious and is shrewd enough to manage the situation when अश्वत्थामन् went away insulted. All his entreaties were, however, of little consequence and he

had to witness with a flutter of heart the result of what he had witnessed with calm indifference thirteen years ago.

Among the female characters गान्धारी is painted as a loving mother with her love of all the dead sons now concentrated on the one that was alive. She is a dutiful wife who has blind-folded herself in view of the blindness of her husband.

भानुमती is depicted as a very loving wife caring with all her heart for the good of her husband. Dutiful to her elders, she was also of a religious bent of mind and was easily susceptible to fears. For her husband's sake she would undertake any व्रत and would always advise him to remedy the evil portents by religious observance. She is a fine Hindu lady. She has committed one sin in asking that insulting question to द्रौपदी for which she has very heavily to pay.

द्रौपदी, on the other hand, is more thinking of her own insult than of any thing else. She is so much upset with the idea of revenge that she even speaks disparagingly of her other husbands. She is quite one with भीम with his idea of revenge but is afraid that the brothers of भीम (particularly युधिष्ठिर) would not agree to it. She appears to have had a poor opinion of नकुल and सहदेव as warriors (of course, as compared with दुर्योधन) as is shown by her question to युधिष्ठिर as to why दुर्योधन was given a choice. But she is not yet without a softness of heart. When war is declared and भीम declares that he would not see her before exterminating the कौरवs she expresses her anxiety and requests that they all should take care of themselves. She was also a loving wife as is clear from the fact that she prepared to throw herself into the fire when भीम and अर्जुन are heard to have died. Her message to सुभद्रा shows her as a loving cowife also.

. चार्वाक, the demon friend of दुर्योधन, appears only in the last act. He has done his best to bring युधिष्ठिर and द्रौपदी to burn themselves, apparently at nobody's instance. He has succeeded quite well in his ambition almost to the last moment when the revelation of भीम's identity alone saved the situation. The one noticeable point in connection with this चार्वाक is the fact that he refuses to receive any hospitality from युधिष्ठिर. Can it be because he intends doing harm to युधिष्ठिर and as such does not want to make him his benefactor in the slightest degree?

युधिष्ठिर has appeared on the stage only in the last act and is mentioned in the first and the third. Even when he is on the stage he has allowed himself to be misled by a मुनि and that too after receiving a message—nay an आदेश—from कृष्ण the भगवान्, आदिदेव as he was in his opinion! He has shown his self-control while dealing with his enemies, but when overpowered with grief he loses all his grip, and seems to fall too low. His lamentations in the last art could have evoked greater sympathies of the spectators if he had been depicted on the stage as a great personality. Though we know much about him from the महाभारत, yet so far as the play is concerned we hardly get any view of this eldest पाण्डव to form a very high opinion about him and thus be ready to have sympathy for him in his adversity. He is perhaps the most neglected character of this play.

This brings us to the most vexed problem of the hero of the play. As we have already seen above, of all the characters in the play, दुर्योधन alone has secured the best attention of भट्ट नारायण. But at the same time it is true that he can't be accepted as the hero of the play. He does not present a towering personality that a hero must be. भीम has been claimed as the hero of the वेणीसंहार by some critics. But here again we have seen how भीम falls short of the ideal, having, as we see him in the play, hardly any towering qualities, except for physical force (brute force) and brutal revenge; and these qualities far from qualifying him for the position of a hero make us inclined to declare him to the contrary. He is connected with the main idea of the play—the वेणीसंहार—no doubt. But that can't prove that he is the hero of the play. A play is often named after the most interesting or dramatically significant thing or incident. But that does not mean that one who is connected with that thing or incident is necessarily the hero of the play. शूद्रक, for example, has named his play after the small thing the clay-cart. Now we can't say that चारुदत्त is the hero of the play because he is connected with the clay-cart. In fact he is the hero because of the towering personality that he has all through the play. In the absence of towering personality and qualities, it is impossible that any character should become and be accepted as the hero simply on the ground that he is connected with the main point as sugges-

ted by the title of the play. Nor is it quite easy to accept the claims of युधिष्ठिर for this position. For so far as the play is concerned we see of him far less than the other two rival claimants and what little we see of him is again not very impressive or hero-like.

Under these circumstances the question as to who is the hero of the वेणीसंहार becomes quite puzzling—nay tantalizing. To have a play with so many characters, a play dealing with the great भारत war and not to find any one who can be easily accepted by all as its hero is a strange occurrence indeed! But such is the fact with the वेणीसंहार if plainly stated. The only course open to a critic to solve this problem is to fall back on the theory of Sanskrit drama and find out what ancient writers on dramaturgy have to say on this point and in that light to find out what view भट्ट नारायण might have possibly held. Doing this we find Sanskrit critics declaring that 'A hero is one who is the recipient of the ultimate fruit or result (of the whole action of the play)' cf. अधिकार. फलस्वाम्यमधिकारी च तत्प्रभुः।. But the question is as to how we can determine what the actual result is and who actually has received it in the opinion of the play-wright. For this again there is one indication or clue given by the author. The last संधि of every Sanskrit drama has at the end two अंगs called काव्यसंहार and प्रशस्ति The former has always the form of the question किं ते भूयः प्रियमुपकरोमि' and the latter is invariably the reply to this question. Now the expression भूयः in the काव्यसंहार shows that the person who is asked that question has already received the फल; and more often than not in his reply also that person actually declares that he has had the फल. This shows that the person who is thus addressed in the काव्यसंहार and who gives a reply to it is, according to the play-wright, the actual recipient of the फल, and hence the hero. If this test is applied we find that the question in the end is addressed to युधिष्ठिर and it is he who actually recounts what fortune he has had upto that point. This should suggest that according to भट्ट नारायण's view the hero of the वेणीसंहार is युधिष्ठिर —a view which is supported by Sanskrit writers like विश्वनाथ.

Even after stating all this, however, it must be pointed out that if भट्ट नारायण really intended युधिष्ठिर to be the hero of his

play, he has committed the gravest blunder of neglecting him almost all through the play and not caring to bring out his towering personality as he ought to have done. Whatever circumstances might have been responsible for it, it must be admitted that a grave injustice has been done to युधिष्ठिर in this play—particularly if he was intended to be its hero.

Source

Coming now to the source of the play we have to note the various omissions, additions and alterations that भट्ट नारायण has introduced in the original story of the महाभारत war as found in the महाभारत itself. Looking to the incidents that he has chosen for representation on the stage we can easily conclude that he has an eye for the right choice. We also see his skill in omitting various details and thus bringing the whole story within the compass of his six acts. But the real skill of the playwright lies in the way in which he introduces several incidents that he cannot represent on the stage and more particularly still in the innovations in the form of additions and alterations that he introduces in the original.

Comparing the plot of the वेणीसंहार with the महाभारत story, it is easy to see that भट्ट नारायण has introduced several innovations of both these varieties. As for the additions we may note that भट्ट नारायण has invented the character भानुमती, (Act I) and the राक्षस couple in the interlude to Act III, not to mention others like सुन्दरक (Act IV), पाञ्चालक (Act VI) and the minor characters like the कञ्चुकिन्, the चेटी and सखी. Among incidents and scenes thus invented by भट्ट नारायण must be mentioned the insulting question put to द्रौपदी by भानुमती and the dream of the latter, almost the whole of Act II, particularly the storm and the amorous scene between दुर्योधन and भानुमती, the whole of Act V again, particularly the discussion between दुर्योधन and his parents and the message from कर्ण. The dramatic importance and interest of all these can hardly be exaggerated. We have only to remember how the small insulting question put to द्रौपदी by भानुमती added fuel to भीम's fury and worked havoc, or how the dream of भानुमती was saved threadbare from having a disastrous effect; or how the storm gives a sudden turn to events and in

more ways than one portends evil in store for दुर्योधन who ironically enough thinks otherwise, or how the conversation between दुर्योधन and his parents serves to bring out some salient traits in the characters of these persons or how the receipt of the message of कर्ण brings out दुर्योधन's friendship into relief and how the arrival of the parents, just as he is to start, prevents him from going to कर्ण's help and thus paves the way for his death on the battle-field

Nor are alterations in the original story wanting. Some of the important alterations are: combining the details of the two attempts at peace into one, giving quite a different motif to the quarrel between कर्ण and अश्वत्थामन्, altering the details of the failure of the negotiations and विश्वरूपदर्शन, and making चार्वाक play his role (of course altered according to भट्ट नारायण's plan) before the राज्याभिषेक. The पञ्चग्रामप्रार्थना is connected with the peace negotiations through सञ्जय while the other details are connected with कृष्ण's दौत्य. By combining these भट्ट नारायण has secured not only economy but at the same time ground for the उपपत्ति and also a means to expose some traits in the character of युधिष्ठिर, दुर्योधन and भीम also to some extent. The attempt to captivate कृष्ण and its frustration by विश्वरूपदर्शन are highly dramatic in effect. But this our author has perhaps borrowed from भास. The quarrel in the महाभारत starts with कर्ण passing some remark against कृप, and अश्वत्थामन् taking cudgels for him; and all this takes place before द्रोण's slaughter. भट्ट नारायण has placed it after द्रोण's death and based it on the nasty remarks of कर्ण against द्रोण. Shifting of चार्वाक's mischief to an earlier stage has served to cause suspense and helped the play to come to a close with the mention of राज्याभिषेक.

It may now be confidently said that भट्ट नारायण though he has drawn the plot from the महाभारत, has shown good skill in using it for the purposes of dramatisation and has succeeded in presenting the whole of the भारत war with its plethora of details in the short space of six acts in an interesting manner.

भट्ट नारायण *as a Dramatist*

Now we may try to form some opinion about भट्ट नारायण as a dramatist. If we look to the प्रस्तावना we can see that भट्ट

नारायण has acquitted himself quite well by rousing the interest of the spectator in a short space and introducing भीम on the stage in a striking manner even like चाणक्य in the मुद्राराक्षस We further see that he sustains the interest thus roused by skilful arrangement of scenes one after the other, and also by using contrast. Thus in Act I, for example, the events are so arranged that they heighten and to some extent justify the fury of भीम, but there is that element of struggle between भीम's fury and युधिष्ठिर's calm attitude. It is this struggle that catches the grip on the spectator's mind and it is a relief to hear the break down of peace-negotiations and युधिष्ठिर being roused to fury. Act II, similarly instructive to some extent bears yet a contrast to the first. In the first भीम and सहदेव are overheard by द्रौपदी who is happy at the former's fury and भीम is ultimately roused to action, while in Act II भानुमती, her friend and चेटी are overheard by दुर्योधन who is roused to fury and is saved from rash sction only through a stroke of fortune. Then again Act I is highly serious while Act II is comparatively light. Contrast is also found in the बीभत्सरस being followed by करुण which in its turn is followed by वीर (Act III); or in the admixture of करुण and वीर in Act V followed by करुण and अद्भुत in Act VI.

He has also made judicious use of various stage-directions such as स्वगतम् , अपवार्य, जनान्तिकम् and आकाशभाषितम् which besides being appropriate at the places where they occur serve to break monotony. पताकास्थान is yet another device used by him—with great force Suggestion is another powerful element in the hands of भट्ट नारायण. Thus he has not only made use of such निमित्तs as दक्षिणाक्षिस्पन्दन and वामाक्षिस्पन्दन but has made use of the वात्या which is frought with immense dramatic significance, or the reply of सुवदना to भानुमती or the स्वप्न of भानुमती or the verses recited by the सूत्रधार in the प्रस्तावना and also the various verses recited by दुर्योधन. About these verses it must be noted that they are to be read with प्रश्नार्थे काकुः (modulation of voice suggesting a question) to yield the proper sense but when read without such काकु they are always highly suggestive. भट्ट नारायण has a special *penchant* for this device. Nor is the element of suspense totally missing, though it is at its best in the last act during the चार्वाक scene.

As for the unities of time, place and action we may observe that the first is observed only within the act, and no act covers action spreading beyond a day; and acts III, IV and V cover action occurring within a day. Act I closes with the declaration of war and Act II begins after the death of भीष्म and अभिमन्यु which, according to the महाभारत took place on the 10th and the 13th day respectively. Thus the interval between the two acts must be thirteen days Act II then covers the action on the 14th day of the war; and the third act commences after the the death of घटोत्कच and on the day on which द्रोण was slaughtered. This was on the 15th day according to the महाभारत The events recorded in the last act viz deaths of शल्य, शकुनि and दुर्योधन, according to the महाभारत, took place on the 18th day (the last day) of the war. Hence two days must be supposed to have elapsed between Acts V and VI Thus it may be observed that though actually the action represented on the stage does not take more than 4 days, yet together with the interval between the several Acts, the drama covers a story extending over eighteen days As for the actual hours of the action in the various acts we may state them as follows:— Act I about 8 A.M to 11 A.M on the first day of the war Act II about 8 A M to 11 A.M on the fourteenth day of the war. Act III about 1 P M. to 2–30 P M. on the fifteenth day of the war; Act IV about 3 P.M. to 5 P M. the same day; and Act V about 5 P M. to 6–30 P M the same day. Act VI 2 P M. to 5 P.M on the 18th day of the war.

The scene of action in this play varies from Act to Act. In Act I it is युधिष्ठिर's palace and द्रौपदी's quadrangle. The scene of Act II is laid in दुर्योधन's harem, (Interlude), बालोद्यान and the दारुपर्वत प्रासाद (adjoining the harem). The action of the Interlude in Act III takes place at the residence of the राक्षस couple not far from the battle-field, while that in the Act itself takes place at a shady banyan tree in the vicinity of the battle-field and another spot not far removed from there The action of the next act starts on the battle-field; but subsequently the scene shifts to the न्यग्रोध tree (of Act III), which also is the scene of action in Act V. The last act takes us to युधिष्ठिर's camp at a safe distance from the field of war. It may thus be

seen that the scene of action in the play as a whole covers up the battle-field, and its precincts, युधिष्ठिर's camp and दुर्योधन's palace with its अन्तःपुर, बालोद्यान and दारुपर्वत in it. The unity of place may thus be said to have been observed by our author not to the letter but in spirit. For the changes in the scenes involved here do not mar the vicissitudes of the play and the unity of impression the attainment of which is the main purpose of these three unities.

We now come to the most important of all the unities—the unity of action. Here it must be remembered that the subject chosen by भट्ट नारायण is by its very nature so vast and varied that it was really a great problem for him to achieve his unity. The main point of the whole play is revenge for the wrong done to द्रौपदी by दुःशासन and दुर्योधन. This has been constantly kept before the spectators by भट्ट नारायण by making references to the insults on various occasions in suitable manners, by referring to भीम's प्रतिज्ञाs in this connection several times, by bringing द्रौपदी with her hair loose on the stage more than once and by making भानुमती put an insulting question to द्रौपदी, and making बुद्धिमतिका give a retort. The scenes also are so arranged that they converge almost all of them to the same end.

Thus Act I ends with the commencement of hostilities, which, at least for भीम, are actuated by the insults old and new and hence the idea of revenge. Act II, though apparently having शृङ्गार, is yet charged with immense potentialities. The वात्या itself is an ill omen. But the व्रतभङ्ग caused by it is suggestive of the भङ्ग of भानुमती's hopes for दुर्योधन's मनोरथसम्पत्ति. The भङ्ग of the flag-staff is equally portentous; and the last scene with दुःशला and जयद्रथमाता frightened at अर्जुन's प्रतिज्ञा is calculated to add to the grimness of the whole situation. Act III shows the loss of द्रोण and the internal dissention which again is equally ominous for दुर्योधन. Acts IV and V take us almost to the close of the war which actually ends in the last act with the fulfilment of the last part of भीम's प्रतिज्ञा.

The title of the play makes one feel that the tying up of द्रौपदी's hair is the main end and aim of the whole plot and hence expect that every incident in the play should converge to it. From this point of view it becomes rather difficult to see how

the quarrel between कर्ण and अश्वत्थामन् could be included in this play. Apparently this quarrel has no connection whatever with the वेणीसंहार This then appesrs to mar the unity of action in the play In fact what has been said about the quarrel (Act III) can be said about some other incidents also

But it must be observed that the idea of the वेणीसंहार is itself based on the idea of revenge and war, and it is this war that भट्ट नारायण is depicting in his play, at the same time constantly reminding the spectator of the root cause of it That such is his idea is suggested by the reference he makes to the tying of द्रौपदी's loose hair in Act I and again in Act VI together with the particular reply of बुद्धिमतिका. भट्ट नारायण, it could seem, is telling us that before वेणीसंहार comes up, there must be वेणीविमोचन and it is for this that the war looms large in all these acts.

When this is realised it is easy to see the connection of the several acts and their unity Act I directly refers to the वेणीसंहार and at the same time suggests that वेणीविमोचन must take place before that. Hence the commencement of the war; Acts II–V mainly deal with war and are bringing up the वेणीविमोचन in slow degrees and thus making room for वेणीसंहार, and the last act completes the वेणीविमोचन by दुर्योधन's death and then takes place the वेणीसंहार. Act III, it may be easily taken for granted, is connected with war and by the internal dissention resulting in complete non-cooperation of a warrior like अश्वत्थामन् has brought the वेणीविमोचन a step nearer. This is how we may see unity of action in the वेणीसंहार which, otherwise, seems to lack in that unity. Even after this explanation of the unity of action one can't but feel that भट्ट नारायण has exerted more on the war (and consequently वेणीमोचन) than on the वेणीसंहार. But even then it can't be denied that whatever converges to वेणीविमोचन does lead us nearer to the वेणीसंहार also.

According to the oriental theory of Sanskrit drama, our play has the five संधिs. The मुखसंधि and प्रतिमुखसंधि cover Acts I and II respectively. Act III and IV constitute the गर्भसंधि. Act V and a portion of Act VI form the विमर्शसंधि; while the निर्वहणसंधि is to be found in the last act after the appearance of the blood-smeared भीमसेन on the stage.

Let us now pass on to a few peculiar devices used by भट्ट नारायण in this play. The most striking among these is the use of नेपथ्ये. It has been already discussed in the notes. Here we may only remark that it is this device in the main that has worked in भट्ट नारायण's hand at a measure of economy (which otherwise it would have been impossible to achieve) and a principal means to push the plot further. There is hardly a play in Sanskrit literature where this stage direction has been so much utilised. Next we come to the various devices भट्ट नारायण has used in obedience to the exigencies of the stage and used them without marring verisimilitude. Thus भीम's turning away his face in wrath (Act I), अश्वत्थामन् falling in a swoon (Act III), or दुर्योधन sitting in despondency in his chariot (Act IV) very well account for the silence of these characters and at the same time give scope to some other scene, speech or speeches with which they are not concerned Thirdly we may note the bifocal scenes in Act I where द्रौपदी and her maid over-hear भीम's talk to सहदेव and in Act II where the talk of भानुमती with her friend and maid is heard by दुर्योधन.

Inspite of these excellences shown by him, however, भट्ट नारायण fails to attain the height of भवभूति or कालिदास whom he seems to have imitated occasionally. The reason for this appears to be that his is a conscious, a laboured art as he himself admits in the prologue. But the most serious defect that he is guilty of is his grave neglect of character-painting. As we have already seen there is hardly any character who can be said to tower above all and who can inspire us with awe and respect. At least भीम and द्रौपदी who are directly connected with the वेणीसंहार should have been carefully painted; and more attention should have been given to युधिष्ठिर if he was to play the role assigned to him in the last act. Strangely enough भट्ट नारायण appears to have laboured more on दुर्योधन who appears on the stage longer than any other character, longer than even भीम. It is this circumstance that detracts much from the value of the वेणीसंहार as a drama. The same to some extent may be said about the रसs भट्ट नारायण has, no doubt, brought in all the रसs on different occasions. But he has failed to keep up a proper proportion among them. The main topic of the play and also the

title require the वीररस to predominate in the play. Actually, however, it is found that करुण is vying with वीर to such an extent that it has actually been posed as the main sentiment of the play. This discrepancy between the main topic and the dominant sentiment in the play is not a little responsible for disturbing the general effect of the play. The whole of Act IV again is a blemish on the workmanship of भट्ट नारायण as a playwright. He has no doubt tried to break the monotony of the narration by intercepting सुन्दरक's speech at several places. But that is too mechanical a device and can't save the scene from being undramatic.

Poetical abilities of भट्ट नारायण can be easily judged by the various metres and अलङ्कारs used by him; and also from the suitable variation in style that he has introduced so as to keep in with the subject-matter. His style, however, is rough and rugged and tends more towards artificiality than perspicuity and simplicity.

अथ

वेणीसंहारम्

प्रथमोऽङ्कः

निषिद्धैरप्येभिर्लुलितमकरन्दो मधुकरैः
करैरिन्दोरन्तश्छुरित इव संभिन्नमुकुलः ।
विधत्तां सिद्धिं नो नयनसुभगामस्य सदसः
प्रकीर्णः पुष्पाणां हरिचरणयोरञ्जलिरयम् ॥ १ ॥

अपि च ।

कालिन्द्याः पुलिनेषु केलिकुपितामुत्सृज्य रासे रसं
गच्छन्तीनुमगच्छतोऽश्रुकलुषां कंसद्विषो राधिकाम् ।
तत्पादप्रतिमानिवेशितपदस्योद्भूतरामोद्गते-
रक्षुण्णोऽनुनयः प्रसन्नदयितादृष्टस्य पुष्णातु वः ॥ २ ॥

ACT I

May this handful of flowers, with the juice therein being stirred up by these bees though warded off, with its buds fully opened and (thus) as though sprayed with the rays of the moon on the inside, scattered about at the feet of *Hari*, pave for us an achievement delightful to the eyes of this assembly. 1

Moreover,

May the unbaffled propitiation (on the part) of *Kaṁsa's* enemy (i.e Lord *Kṛṣṇa*), going after *Rādhikā*, bedimmed with tears as she, enraged during the sports on the banks of the *Kālindī* (i e. *Yamunā*), went (away) setting aside all interest in the *Rāsa* (dance), and having his hair standing erect (on his body) as he planted his foot on the imprints of her footsteps and (ultimately) looked at by his pleased beloved, make you prosperous. 2

अपि च ।

दृष्टः सप्रेम देव्या किमिदमिति भयात् संभ्रमाच्चासुरीभिः
शान्तान्तस्तत्त्वसारैः सकरुणमृषिभिर्विष्णुना सस्मितेन ।
आकृष्यास्त्रं सगर्वैरुपशमितवधूसंभ्रमैर्दैत्यवीरैः
सानन्दं देवताभिर्मयपुरदहने धूर्जटिः पातु युष्मान् ॥ ३ ॥

(नान्द्यन्ते)

सूत्रधारः—अलमतिविस्तरेण

श्रवणाञ्जलिपुटपेयं विरचितवान् भारताख्यममृतं यः ।
तमहमरागमकृष्णं कृष्णद्वैपायनं वन्दे ॥ ४ ॥

(समन्तादवलोक्य) भवन्तः परिषदग्रेसराः, विज्ञाप्य नः किंचिदस्ति ।

कुसुमाञ्जलिरपर इव प्रकीर्यते काव्यबन्ध एषोऽत्र ।
मधुलिह इव मधुबिन्दून् विरलानपि भजत गुणलेशान् ॥५॥

And also,

May Lord Śiva [*Dhūrjati*] protect you: *Dhūrjaṭi* who at the time of the burning of the cities of *Maya* was looked at with affection by the goddess (*Pārvatī*), with horror and confusion by female demons (wondering) 'what this (might be) !', with compassion by the sages strong in the pacification of the inner essence (i e the soul), by *Visnu* with a smile, by the proud demon warriors pacifying the confusion of (their) women-folk (by) drawing out (their) weapons, (and) with joy by the deities 3

(*On the completion of the Benediction*)

Stage-Manager—Enough of prolixity.

I bow to that *Krsṇa-dvaipāyana*, *arāga* (free from passion or the quality of *rajas*) and *akrṣna* (free from the dark quality i e *tamas* or ignorance), who composed the nectar of the name of *Bhārata* which can and should be drunk with the cavity of hands in the form of ears. 4

(*Looking around*) Honourable leaders of the assembly, we have to submit something (to you)

Here is being scattered this poetic composition as though it were a second (lit another) handful of flowers. Enjoy the particles of excellences, though sparse, (therein) as the bees do (i. e enjoy) honey drops. 5

तदिदं कविमृगराजलक्ष्मणो भट्टनारायणस्य कृति. वेणीसंहारं नाम नाटकं प्रयोक्तुमुद्यता वयम् । तदत्र कविपरिश्रमानुरोधाद्वा उदात्तकथावस्तुगौरवाद्वा नवनाटकदर्शनकुतूहलाद्वा भवद्भिरवधान दीयमानमभ्यर्थये ।

(नेपथ्ये) भाव, त्वर्यतां त्वर्यताम् । एते खल्वार्यविदुराज्ञया पुरुषाः सकलमेव शैलूषजनं व्याहरन्ति–'प्रवर्त्यन्तामपरिहीयमानमातोद्यविन्यासादिका विधयः । प्रवेशकालः किल तत्रभवत' पाराशर्यनारदतुम्बरुजामदग्न्यप्रभृतिभिर्मुनिवृन्दारकैरनुगम्यमानस्य भरतकुलहितकाम्यया स्वय प्रतिपन्नदौत्यस्य देवकीसूनोश्चक्रपाणेर्महाराजदुर्योधनशिबिरं प्रति प्रस्थातुकामस्य ' इति ।

सूत्रधारः—(आकर्ण्य । सानन्दम्) अहो नु खलु भोः, भगवता सकलजगत्प्रभवस्थितिनिरोधप्रभविष्णुना विष्णुनाद्यानुगृहीतमिदं भरतकुलं सकलं च राज-

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So here we are ready to enact a play *Venısamhāra* by name, a work of *Bhatta Nārāyana*, having the title 'Poet-lıon' I request, therefore, that attentıon may please be gıven to this (performance) with due deference to the poet's labours, or out of regard for the sublime plot of the story or out of curiosity to witness a new play

(*Behınd the curtian*) Honourabe Sır, be quıck, be quıck ! Here indeed, by the order of the venerable *Vıdura*, the officers are telling the entıre (company of) actors : 'Let the arrangements such as the dısposıtıon of the lute etc. be started ın full swıng (lıt wıthout lettıng any thıng be amıss or wanting.). For ıt ıs now tıme for the entrance (ı e. comıng up) of that Dıvıne son of *Devakī*, wieldıng dıscus ın hıs hand, beıng accompanıed by the son of *Parāśara* (ı e. *Vyāsa*), *Nārada Tumbaru*, son of *Jamadagnı* (1. e. *Paraśurāma*) and such other promınent sages, and who, havıng hımself undertaken the role of a messenger with a desıre for the good of the *Bharata* race, is about to set out (lıt desırous of startıng) for the camp of Kıng *Duryodhana*.

Stage-Manager—(*Hearing*, *wıth joy*) Oh Sır, this *Bharata* race and also the entire cırcle of kıngs has been done a favour, indeed, by Dıvıne *Vışṇu*, the sole master of the creatıon, sustaınment, and destructıon of the whole unıverse, by (assuming) hım-

चक्रमनयोः कुरुपाण्डवराजपुत्रयोराहवकल्पान्तानलप्रशमहेतुना स्वयं संधिकारिणा कंसारिणा दूतेन । तत् किमिति पारिपार्श्विक, नारम्भयसि कुशीलवैः सह संगीतकम् ।

(प्रविश्य) **पारिपार्श्विकः**–भवतु । आरम्भयामि । कतमं समयमाश्रित्य गीयताम् ।

सूत्रधारः—नन्वमुमेव तावच्चन्द्रातपनक्षत्रग्रहक्रौञ्चहंससप्तच्छदकुमुदपुण्डरीककाशकुसुमपरागधवलितदिङ्मण्डलं स्वादुजलजलाशयं शरत्समयमाश्रित्य प्रवर्त्यतां संगीतकम् । तथा ह्यस्यां शरदि

सत्पक्षा मधुरगिरः प्रसाधिताशा मदोद्धतारम्भाः ।
निपतन्ति धार्तराष्ट्राः कालवशान्मेदिनीपृष्ठे ॥ ६ ॥

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self, in the form of the enemy of *Kamsa* (i. e. Lord *Krsna*), the role of a messenger negotiating peace and thus becoming the cause of (effecting) the extinction of the fire of world destruction in the form of the war between the *Kuru* and the *Pāṇḍava* princes. Why then, Oh assistant, don't you start (your) music along with the actors ?

(*Entering*) **Assistant**—Well, I shall start (it). (But) with reference to what season should (the song) be sung ?

Stage-Manager—Well, let the music be started with reference to this very season of autumn, when the reservoirs of water have sweet water, and when the circle of quarters is whitened (or brightened) by the moon-light, stars, planets, herons (*Krauñca*), swans and the pollen of *Saptacchada*, *Kumuda*, *Puṇḍarīka* and *Kāśa* flowers. Thus in this (season of) autumn—

The swans (*Dhārtarāṣṭrāh*) having good wings and sweet notes, decorating the directions (as they fly), with their activities wild with joy, fly down (i. e. come down) to the surface of the earth (i. e. to the ground) through the influence of season [OR the sons of *Dhṛtarāṣṭra*, having good allies, of sweet tongue, who have subdued the directions (i. e. the whole earth) and whose activities are arrogant through pride, fall down (dead) on the ground (lit the surface of the earth) through the power of Fate]. **6**

पारिपार्श्विकः—— (ससंभ्रमम्) भाव, शान्तं पापम् । प्रतिहतममङ्गलम् ।

सूत्रधारः— (सवैलक्ष्यस्मितम्) मारिष, शरत्समयवर्णनाशंसया हंसा धार्तराष्ट्रा इति व्यपदिश्यन्ते ।

पारिपार्श्विकः—— न खलु न जाने । किंत्वमङ्गलाशंसयास्य वो वचनस्य यत्सत्यं कम्पितमिव मे हृदयम् ।

सूत्रधारः— मारिष, ननु सर्वमेवेदानी प्रतिहतममङ्गल स्वयं प्रतिपन्नदौत्येन संधिकारिणा कंसारिणा । तथा-हि ।

निर्वाणवैरदहनाः प्रशमादरीणां
नन्दन्तु पाण्डुतनयाः सह माधवेन ।
रक्तप्रसाधितभुवः क्षतविग्रहाश्च
स्वस्था भवन्तु कुरुराजसुताः सभृत्याः ॥ ७ ॥

Assistant—(*In confusion*) Sir, may evil be calmed! May the inauspicions be averted!

Stage-Manager—(*With an embarassed smile*) *Mārisa*, in the context of a description of autumn *Dhārtarastras* mean swans (lit. swans are referred to or mentioned as *dhārtarastras*).

Assistant—Not indeed that I know (it) not. But owing to an inauspicions indication of this speech of yours, to state the truth (*yat satyam*), my heart trembled as it were.

Stage-Manager—*Mārisa*, but (*nāma*) the entire evil (lit. inauspicious) is now struck back by *Kaṁsa's* enemy (i. e. Lord *Kṛṣṇa*), the peace-maker, who has himself assumed the role of a (negotiating) messenger So then,

May the sons of *Pāṇḍu*, with the fire of enmity extinguished owing to the quelling (or subjugation) of the enemies, rejoice together with *Mādhava*. And may the *Kuru* princes, who have given away (their share of) the land (to the *Pāṇḍavas*) and are attached (to them), and have cut down (i. e. stopped) war (with them), be at rest (or ease) together with (their) servants. [OR May the sons of *Pāṇḍu*, with the fire of enmity extinguished owing to the complete annihilation of (their) enemies, rejoice together with *Mādhava*. And may the *Kuru*-princes with the earth decorated with (their) blood and (their) bodies wounded (or maimed) be the residents of heaven (i. e. die) together with (their) servants.] 7

(नेपथ्ये । साधिक्षेपम्) आः दुरात्मन् वृथामङ्गलपाठक शैलूषापसद

लाक्षागृहानलविषान्नसभाप्रवेशैः
प्राणेषु वित्तनिचयेषु च नः प्रहृत्य ।
आकृष्य पाण्डववधूपरिधानकेशान्
स्वस्था भवन्ति मयि जीवति धार्तराष्ट्राः ॥ ८ ॥

(सूत्रधारपारिपार्श्विकावाकर्णयतः)

पारिपार्श्विकः—भाव, कुत एतत् ।

सूत्रधारः—(पृष्ठतो विलोक्य) अये, एष खलु वासुदेवगमनात् कुरुसंधानममृष्यमाणः पृथुललाटतटघटितविकटकीनाशतोरणत्रिशूलायमानभीषणभ्रुकुटिरापिबन्निव नः सर्वान् दृष्टिपातेन सहदेवेनानुगम्यमानः क्रुद्धो भीमसेन इत एवाभिवर्तते । तन्न युक्तमस्य पुरतः स्थातुम् । तदित आवामन्यत्र गच्छावः (निष्क्रान्तौ)

इति प्रस्तावना

(*Behind the Curtain* : *Reproachingly*), Ah the wicked-souled, the chanter of a vain auspicius (blessing), wretched actor,

Will the sons of *Dhrtarāstra*, having struck at our lives and stores of wealth by (setting) fire to the lac-house, by (administering) poisoned food (to me) and by (causing our) entrance into the assembly-hell, and having dragged the garment and the hair of the bride of the *Pāṇdavas*, be at ease as long as I am alive? 8

(*The Stage Manager and the Assistant hear*)

Assistant—Respected Sir, from where is this (statement coming)?

Stage-Manager— (*Looking behind*) Oh here indeed, hitherwards only, is coming up *Bhīmasena*, intolerant of (the idea of effecting) peace with the *Kurus* (and hence) enraged at the departure of the son of *Vasudeva* (i e Lord *Krṣṇa*), with his terrifying brow, appearing like the trindent at the arch of the god of Death, formed (into a frown) on his broad forehead, drinking fully (*ā*) as it were us all with a glance (and) being followed by *Sahadeva* So it is not proper to stand before him. Let us, therefore, go elsewhere from here. (*Exuent*)

END OF THE PROLOGUE.

(ततः प्रविशति सहदेवेनानुगम्यमानः क्रुद्धो भीमसेनः)

भीमसेनः—आः दुरात्मन् वृथामङ्गलपाठक शैलूषापसद । ('लाक्षागृहानल-' १-८ इत्यादि पुनः पठति)

सहदेवः—(सानुनयम्)आर्य, मर्षय मर्षय । अनुमतमेव नो भरतपुत्रस्यास्य वचनम् । पश्य । निर्वाणवैरदहना इति यथार्थमेव । सभृत्याः कुरवः क्षतजालंकृतवसुन्धराः क्षतशरीराश्च स्वर्गस्था भवन्त्विति ब्रवीति ।

भीमसेनः—(सोपालम्भम्) न खलु न खल्वमङ्गलानि चिन्तयितुमर्हन्ति भवन्तः कौरवाणाम् । संधेयास्ते भ्रातरो युष्माकम् ।

सहदेवः—(सरोषम्) आर्य,

धृतराष्ट्रस्य तनयान् कृतवैरान् पदे पदे ।
राजा न चेन्निषेद्धा स्यात् कः क्षमेत तवानुजः ॥ ९ ॥

भीमसेनः—एवमिदम् । अत एवाहमद्यप्रभृति भिन्नो भवद्भ्यः । पश्य ।

(Then enters the enraged Bhīmasena followed by Sahadeva).

Bhīmasena—Ah, wicked-souled, chanter of a vain auspicious (blessing), wretched actor ! (Recites again 1. 8 'Will the sons of *Dhrtarāstra* etc ')

Sahadeva—(*Entreatingly*) Venerable Sir, be pacified, be pacified. The statement of this son of *Bhatata* (i. e this actor) is, indeed, agreeable to us. See 'With the fire of (their) enmity extinguished' is quite appropriate. What he is saying is ' May *Kurus*, with the earth decorated with (their) blood and with bodies wounded (or maimed), be residents of heaven together with their servants !'

Bhīmasena—(*Jeeringly*) No, not indeed, should you think evil about the *Kauravas* ! They are your brothers worthy of peace ! (lit fit to be negoticted with).

Sahadeva—(*Angrily*) Venerable Sir,

Which of your younger brothers would forgive (or tolerate) the sons of *Dhrtarāstra*, who have made enmity (i. e. inimical deeds) at every step, if the king (i. e. *Yudhisthira*) were not to prohibit ? 9

Bhīmasena—It is so ! For this very reason, I am separated from you from this day. See.

प्रवृद्धं यद्वैरं मम खलु शिशोरेव कुरुभि -
र्न तत्रार्यो हेतुर्न भवति किरीटी न च युवाम् ।
जरासंधस्योरःस्थलमिव विरूढं पुनरपि
क्रुधा संधिं भीमो विघटयति यूयं घटयत ॥ १० ॥

सहदेवः—(सानुनयम्) आर्य, एवमतिसंभृतक्रोधेषु युष्मासु कदाचित् खिद्यते गुरुः ।

भीमसेनः—कि नाम कदाचित् खिद्यते गुरुः । गुरुः खेदमपि जानाति । पश्य ।

तथाभूतां दृष्ट्वा नृपसदसि पाञ्चालतनयां
वने व्याधैः सार्धं सुचिरमुषितं वल्कलधरैः ।
विराटस्यावासे स्थितमनुचितारम्भनिभृतं
गुरुः खेदं खिन्ने मयि भजति नाद्यापि कुरुषु ॥ ११ ॥

Indeed neither the Venerable Sir (i. e. *Yudhisthira*) nor the wearer of the diadem (i e *Arjuna*), nor again you two (i. e. *Nakula* and yourself) have been the cause of my enmity with the *Kurus*, which grew strong even while I was yet a child *Bhīma*, in (his) wrath is (here bent on) shattering the peace though effected again like the broad chest of *Jarāsaṁdha*, though grown whole again and again. Do you effect it (if you can). **10**

Sahadeva—(*Entreatingly*) Venerable Sir, (our elder brother) may perhaps get angry with you thus violently enraged.

Bhīmaena—What ! our elder (brother) will 'perhaps get angry ! (Our) elder (brother) knows wrath also ? See :

Having seen in the royal assembly the daughter of the *Pāñcāla* king reduced to that (pitiable) condition, (we), wearing bark garments, stayed in a forest very long in the company of hunters ! (We further) lived at the dwelling of *Virāṭa*, *incognito* with occupations unworthy (of us) ! Now (our) elder (brother) entertains wrath towards me if (I am) enraged and not towards the *Kurus* even to-day ? **11**

तत् सहदेव, निवर्तस्व । एव चातीचिरप्रवृद्धामर्षोद्दीपितस्य भीमस्य वचनाद्विज्ञापय राजानम् ।

सहदेवः—आर्य किमिति ।

भीमसेनः—एवं विज्ञापय

युष्मच्छासनलङ्घनांहसि मया मग्नेन नाम स्थितं
प्राप्ता नाम विगर्हणा स्थितिमतां मध्येऽनुजानामपि ।
क्रोधोल्लासितशोणितारुणगदस्योच्छिन्दतः कौरवा-
नद्यैकं दिवस ममासि न गुरुर्नाहं विधेयस्तव ॥ १२ ॥

(उद्धत परिक्रामति)

सहदेवः—(तमेवानुगच्छन् । आत्मगतम्) अये, कथमार्यः पाञ्चाल्याश्चतुःशालकं प्रति प्रस्थितः । भवतु तावदहमत्रैव तिष्ठामि । (स्थितः)

भीमसेनः—(प्रतिनिवृत्यावलोक्य च) सहदेव, गच्छ त्व गुरुमनुवर्तस्व । अहमप्यायुधागारं प्रविश्यायुधसहायो भवामि ।

So, *Sahadeva*, go back; and thus convey to the King (*Yudhiṣṭhira*) a request on behalf of *Bhīma*, ablaze with anger accumulated and grown for an extremely long period.

Sahadeva—Venerable Sir, what like !

Bhīmasina—Thus request (him)

I would fain remain plunged in the sin of the transgression of your command. I would fain accept censure incurred even amongst (my) younger brothers keeping within (proper) bounds. To-day, for one day, you are not an elder brother to me nor am I an obedient (younger brother) to you, while I brandish up in wrath my mace gory with blood and extirpate the *Kauravas*. **12**

(*Struts about haughtily*).

Sahadeva—(*Just following him To himself*) Oh, How now ! The Venerable Sir is making for the quadrangle of *Pāñcālī* ! Well then, I shall, for the present, wait here only. (*Stops*)

Bhīmasena—(*Turning back and looking*) *Sahadeva*, go and do the bidding of (lit. follow) the elder (brother). As for me I shall enter the armoury and be armed (lit. have a weapon for a companion).

सहदेवः—आर्य, नेदमायुधागारम्, पाञ्चाल्याश्चतुःशालकमिदम् ।

भीमसेनः—(सवितर्कम्) किं नाम नेदमायुधागारम्, पाञ्चाल्याश्चतुःशालकमिदम् । (विचिन्त्य । सहर्षम्) आमन्त्रयितव्यैव मया पाञ्चाली । (सप्रणयं सहदेवं हस्ते गृहीत्वा) वत्स, आगम्यताम् । यदार्यः कुरुभिः संधानमिच्छन्नस्मान् पीडयति तद्भवानपि पश्यतु ।

(उभौ प्रवेशं नाटयतः । भीमसेनः सक्रोधं भूमावुपविशति)

सहदेवः—(ससभ्रमम्) आर्य, इदमासनमास्तीर्णम् । अत्रोपविश्यार्यः पालयतु कृष्णागमनम् ।

भीमसेनः–(उपविश्य । स्मृत्वा) वत्स, कृष्णागमनमित्यनेनोपोद्घातेन स्मृतम् । अथ भगवान् कृष्णः केन पणेन सधि कर्तुं सुयोधनं प्रति प्रहितः ।

सहदेवः—आर्य, पञ्चभिर्ग्रामैः ।

भीमसेनः—(कर्णौ पिधाय) अहह, देवस्याजातशत्रोरप्ययमीदृशस्तेजोपकर्ष इति यत्सत्यं कम्पितमिव मे हृदयम् । (परिवृत्य स्थित्वा) तद्वत्स, न त्वया कथितं न च मया भीमेन श्रुतम् ।

Sahadeva—Venerable Sir, this is not armoury. This is *Pāñcālī's* quadrangle

Bhīmasena—(*Guessingly*) What, is this, indeed, not armoury? Is this *Pāñcālī's* quadrangle? (*Pondering, with joy*) I have, indeed, to bid farewell to *Pāñcālī*. (*Affectionately holding Sahadeva by the hand*) Come, my boy. See for yourself the (truth of the) fact that (our) venerable (elder brother), desiring (to have) peace with the *Kurus*, causes pangs to us.

(*Both gesticulate entrance. Bhīmasena angrily sits on the ground*)

Sahadeva—(*Confusedly*) Venerable Sir, here is a seat spread out (for you) Taking his seat here let (my) venerable (brother) await the arrival of *Kṛṣṇā* (i e *Draupadī*).

Bhīmasena—(*Taking his seat, remembering*) My boy, on account of the introduction of (the expression) *Kṛṣṇāgamana* (arrival of *Kṛṣṇā*,) I am reminded of (the arrival of *Kṛṣṇa*) Now on what condition has Lord *Kṛṣṇa* been deputed to *Suyodhana* to negotiate peace?

Sahadeva—Venerable Sir, with five villages

Bhīmassena—(*Covering his ears*) Alas, (at the idea of) such loss of spirit even (in the case) of the king (*Yudhiṣṭira*) who has no enemies, my heart, to tell the truth, is trembling as it were. (*Turning round, standing*) So, my boy, neither have you told (anything to me) nor have I, *Bhīma*, heard (anything)

यत् तदूर्जितमत्युग्रं क्षात्रं तेजोऽस्य भूपतेः ।
दीव्यताक्षैस्तदानेन नूनं तदपि हारितम् ॥ १३ ॥

(नेपथ्ये) समाश्वसितु समाश्वसितु भट्टिनी ।[समस्ससदु समस्ससदु भट्टिणी ।]

सहदेवः— (नेपथ्याभिमुखमवलोक्यात्मगतम्) अये कथं याज्ञसेनी मुहुरुपचीयमानबाष्पपटलस्थगितनयना आर्यसमीपमुपसर्पति । तत् कष्टतरमापतितम् ।

यद्वैद्युतमिव ज्योतिरार्ये क्रुद्धेऽद्य संभृतम् ।
तत् प्रावृडिव कृष्णेयं नूनं संवर्धयिष्यति ॥ १४ ॥

(ततः प्रविशति यथानिर्दिष्टा द्रौपदी चेटी च)

(द्रौपदी सास्त्रं निश्वसिति)

चेटी—समाश्वसितु समाश्वसितु भट्टिनी । अपनेष्यति ते मन्युं नित्यानुबद्धकुरुवैरः कुमारो भीमसेनः । [समस्ससदु समस्ससदु भट्टिणी । अवणइस्सदि दे मण्णु णिच्चाणुबद्धकुरुवेरो कुमालो भीमसेणो]

द्रौपदी—हञ्जे बुद्धिमतिके, भवत्येतद्यदि महाराजः प्रतिकूलो न भवेत् । तन्नाथं प्रेक्षितुं त्वरते मे हृदयम् । [हञ्जे बुद्धिमदिए, होदि एद जइ महाराओ पडि-

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That magnanimous, very imposing, royal lustre which (once was a possession) of this king, even that has been gambled away, indeed, by this (king) gambling with dice then! **13**

(*Behind the curtain*) Be appeased, be appeased, my queen.

Sahadeva—(*Looking in the direction of the curtain, to himself*) Oh how now! *Yājñasenī* (i. e. *Draupadī* herself), with (her) eyes blocked with a veil of tears gathering up time and again, is moving up to the vicinity of (my) venerable (brother)! So, a very unhappy situation has cropped up!

That lightning-like lustre which has today gathered together in (my) venerable (brother), enraged (as he is), *Kṛṣṇā* will, indeed, greatly enhance, just like the rainy season. **14**

(*Then enters Draupadī as described and also a maid*)

(*Draupadī heaves a sigh with tears*).

Maid—Let my Queen be appeased, be appeased. Prince *Bhīmasena*, with a lasting enmity formed with the *Kurus*, will remove your sorrow

Draupadī—Dear *Buddhimatikā*, this would (certainly) take place, (only) if the Great King (i e *Yudhiṣṭhira*) be not against

ऊलो ण भवे । ता णाह पेक्खिदुं तुवरदि मे हिअअ ।]

चेटी—(विलोक्य) एष कुमारस्तिष्ठति । तदेनमुपसर्पतु भट्टिनी । (परिक्रामतः) [(विलोक्य) एसो कुमालो चिट्ठदि । ता णं उवसप्पदु भट्टिणी।]

द्रौपदी—हञ्जे, कथय नाथस्य ममागमनम् । [हञ्जे, कहेहि णाहस्स 'मह आगमण ।]

चेटी—यद्देव्याज्ञापयति । (परिक्रम्योपसृत्य च) जयतु जयतु कुमारः । [ज देवी आणवेदि । (परिक्रम्योपसृत्य च) जअदु जअदु कुमालो ।]

भीमसेनः—(अशृण्वन् । सक्रोध ' यत्तदूर्जितम् ' १।१३ इति पुनः पठति)

चेटी—(परिवृत्य) भट्टिनि, प्रिय ते निवेदयामि । परिकुपित इव कुमारो लक्ष्यते । [भट्टिणि, पिअ दे णिवेदेमि । परिकुविदो विअ कुमालो लक्खीअदि ।]

द्रौपदी—हञ्जे यद्येवं तदवधीरणाप्येषा मामाश्वासयति । तदेकान्त उपविष्टा भूत्वा शृणोमि तावन्नाथस्य व्यवसितम् । [हञ्जे, जइ एव्व ता अवहीरणाबि -एसा म आसासअदि । ता एअन्ते उवविट्ठा भविअ सुणोमि दाव णाहस्य ववसिद ।]

(उभे तथा कुरुतः)

भीमसेनः—(सक्रोध सहदेवमधिकृत्य) कि नाम पञ्चभिर्ग्रामैः संधिः !

(it). My heart, therefore, is hastening (i e. very eager) to see (my) lord.

Maid—(*Observing*) Here is the prince. Let, therefore, my Queen move forth towards him. (*They both move on*).

Draupadī—My maid, convey my arrival to my lord.

Maid—As the Queen commands. (Going round and moving forth) Glory to the Prince, glory to the Prince !

Bhīmasena—(*Not listening. In wrath recites again i. 13 'That magnanimous ' etc.*).

Maid—(*Returning*) My Queen, I (have to) convey to you a happy (news). The prince looks as if enraged

Draupadī—My maid, if so, then even this disregard appeases me. So, seated in a secluded place, I shall listen to the plan of my lord.

(*Both do so*)

Bhīmasena—(*Wrathfully addressing Sahadeva*) What ! Peace with five villages !

मथ्नामि कौरवशतं समरे न कोपाद्
दुःशासनस्य रुधिरं न पिबाम्युरस्तः ।
संचूर्णयामि गदया न सुयोधनोरू
संधिं करोतु भवतां नृपतिः पणेन ॥ १५ ॥

द्रौपदी—(सहर्षम् । जनान्तिकम्) नाथ, अश्रुतपूर्वं खलु ते ईदृशं वचनम् । तत् पुनः पुनस्तावद्भण । [णाह, अस्सुदपुव्वं क्खु दे एदिसं वअणं । ता पुणो पुणो दाव भणाहि]

भीमसेनः—('मथ्नामि कौरवशतं'--१।१५ इति पुनः पठति)

सहदेवः—आर्य, किं महाराजस्य संदेशोऽयमार्येणाव्युत्पन्न इव गृहीतः ।

भीमसेनः—का पुनरत्र व्युत्पत्तिः ।

सहदेवः—आर्य, एवं गुरुणा संदिष्टम् ।

भीमसेनः— कस्य ।

सहदेवः —सुयोधनस्य ।

भीमसेनः—किमिति ।

Shall I not destroy the hundred *Kauravas* in war through rage? shall I not drink blood from the chest of *Duhśāsana*? Shall I not pound with my mace the thighs of *Suyodhana*? May your king make peace on (any) condition! **15**

Draupadī—(*Joyfully. Aside*) My lord, unheard of before, indeed, is such a statement from you So say it again and again.

Bhīmasena—(*Again recites i. 15 'Shall I not etc.'*)

Sahadeva—Venerable Sir, how has this message of the king been comprehended by my noble brother as being devoid of (any) significance?

Bhīmasena—But what significance is there in this?

Sahadeva—Venerable Sir, such has been the message of our elder (brother).

Bhīmasena—To whom?

Sahadeva—To *Suyodhana*.

Bhīmasena—What?

सहदेवः—

इन्द्रप्रस्थं वृकप्रस्थं जयन्तं वारणावतम्
प्रयच्छ चतुरो ग्रामान् कंचिदेकं च पञ्चमम् ॥ १६ ॥

भीमसेनः—ततः किम् ।

सहदेवः—तदेवमनया प्रतिनामग्रामप्रार्थनया पञ्चमस्य चाकीर्तनाद्विषभोजनजतुगृहदाहद्यूतसभाद्यपकारस्थानोद्घाटनमेवेदं मन्ये ।

भीमसेनः—(साटोपम्) वत्स, एवं कृते किं भवति ।

सहदेवः—आर्य, एवं कृते लोके तावत् स्वगोत्रक्षयाशङ्कि हृदयमाविष्कृतं भवति । कुरुराजस्यासंधेयता च तदैव प्रतिपादिता भवति ।

भीमसेनः—मूढ, सर्वमप्येतदनर्थकम् । कुरुराजस्य तावदसंधेयता तदैव प्रतिपादिता यदैवास्माभिरितो वनं गच्छद्भिः सर्वैरेव कुरुकुलस्य निधनं प्रतिज्ञातम् । लोकेऽपि च धार्तराष्ट्रकुलक्षयः किं लज्जाकरो भवताम् । अपि च रे मूर्ख,

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Sahadeva—

Give (us) the four villages viz. *Indraprastha*, *Vrkaprastha*, *Jayanta*, *Vāraṇāvata* and any one (more) as the fifth. 16

Bhīmasena—What next ?

Sahadeva—Thus through this request for (four) villages individually named and by not mentoining the specific name of the fifth one, I think, has been eflected the exposure of the places of the grievous wrongs such as poisoned food, setting fire to the lac house, the gambling hall etc.

Bhīmasena—(*vehemently*) My boy, what would happen, if it is done so ?

Sahadeva—Venerable Sir, in doing so, in the first instance is revealed a heart apprehensive of the extermination of our race, and at the same time is demonstrated the irreconciliableness of the *Kuru* king

Bhīmasena—Fool, all this is utterly useless. Irreconciliableness of the *Kuru* king in the first instance has been established just when the destruction of the *Kuru* race was vowed by us, one and all, repairing to the forest from here Is, moreover, the destruction of the family of the *Dhārtarastras* a source of disgrace to you among the people ? Besides, O fool,

युष्मान् ह्रेपयति क्रोधाल्लोके शत्रुकुलक्षय ।
न लज्जयति दाराणां सभायां केशकर्षणम् ॥ १७ ॥

द्रौपदी—(जनान्तिकम्) नाथ, न लज्जन्त एते । त्वमपि तावन्मा विस्मार्षीः । [णाह, ण लज्जन्ति एदे । तुमं वि दाव मा विसुमरेहि ।]

भीमसेनः—वत्स, कथं चिरयति पाञ्चाली ।

सहदेवः—आर्य, का खलु वेलात्रभवत्याः प्राप्तायाः । किं तु रोषावेशवशादार्यगताप्यार्येण नोपलक्षिता ।

भीमसेनः—(दृष्ट्वा । सादरम्) देवि, वर्धितामर्षैरस्माभिरागतापि भवती नोपलक्षिता । अतो न मन्युं कर्तुमर्हसि ।

द्रौपदी—नाथ, उदासीनेषु युष्मासु मम मन्युः, न पुनः कुपितेषु । [णाह, उदासीणेसु तुह्मेसु मह मण्णु, ण उण कुविदेसु ।]

भीमसेनः—यद्येवमपगतपरिभवमात्मानं समर्थयस्व । (हस्ते गृहीत्वा, पार्श्वे समुपवेश्य, मुखमवलोक्य च) किं पुनरत्रभवतीमुद्विग्नामिवोपलक्षयामि ।

Destruction of the family of the enemy through wrath brings shame to you in the world, (but) the dragging of the hair of (your) wife in the assembly does not put you to shame ! **17**

Draupadī—(*Aside*) My lord, they do not blush. At least (*api tāvat*) you should not forget (the insult)

Bhīmasena—My boy, how (is it that) *Pāñcālī* is delaying ?

Sahadeva—Venerable Sir, it is indeed pretty long since her ladyship has arrived here. But owing to the influence of the vehemence of anger, the venerable lady has not been noticed by the venerable one (i e. you) even when (she had) arrived

Bhīmasena—(*Looking. Respectfully*) Queen, by us, with our wrath waxed strong, your ladyship was not observed, though arrived (here) Please, therefore, do not entertain anger.

Draupadī—My lord I have wrath against you when you are indifferent, rather than (*nā punah*) when you are (yourself) enraged.

Bhīmasena—If so, then consider yourself as one whose insults are gone away (i e. avenged). (*Taking her by the hand, seating her by his side, looking at her face*) But how (is it that) I observe your ladyship here as though dejected ?

द्रौपदी—नाथ, किमुद्वेगकारण युष्मासु सनिहितेषु । [णाह, कि उव्वेअ-कालणं तुह्मेसु सण्णिहिदेसु ।

भीमसेनः—किमिति नावेदयासि । (केशानवलोक्य) अथवा किमावेदितेन ।

जीवत्सु पाण्डुपुत्रेषु दूरमप्रोषितेषु च ।
पाञ्चालराजतनया वहते यदिमां दशाम् ॥ १८ ॥

द्रौपदी—हञ्जे बुद्धिमतिके, कथय नाथस्य । कोऽन्यो मम परिभवेण खिद्यते । [हञ्जे बुद्धिमदिए, कहेहि णाहस्स । को अण्णो मह परिहवेण खिज्जइ ।]

चेटी—यद्देव्याज्ञापयति । (भीममुपसृत्य, अञ्जलि बद्धा) शृणोतु कुमारः । इतोऽप्यधिकतरमद्योद्वेगकारणमासीद्देव्याः । [ज देवी आणवेदि । ... सुणादु कुमालो । इदोवि अहिअदर अज्ज उव्वेअकालण आसी देवीए ।]

भीमसेन—कि नामास्मादप्यधिकतरम् । बुद्धिमतिके, कथय ।

कौरव्यवंशदावेऽस्मिन् क एष शलभायते ।
मुक्तवेर्णी स्पृशन्नेनां कृष्णां धूमशिखामिव ॥ १९ ॥

Draupadī—My lord, what cause for dejection (an there be) when you are nearby?

Bhīmasena—Why don't you disclose (it)? (*Looking at the hair*) Or what is the use of disclosure?

For (yet), the princess of the *Pāñchāla* king has to put up with such a circumstance, even while the sons of *Pāndu* are alive and have not gone away to a very distant (place) **18**

Draupadī—Dear *Buddhimatikā*, tell my lord. Who else is enraged at my insult?

Maid—As the Queen commands. (*Approaching Bhīma, folding her hands*) Let the Prince listen. A cause for dejection to the Queen, even greater than this one, has occurred today.

Bhīmasena—What do you mean (*nāma*)! Even greater than this (one)! *Buddhimatikā*, tell (it).

Who is this that is behaving like a moth with this (person i.e. me), the forest-fire of the bamboos in the form of the family of the *Kauravya*, by (roughly) handling this *Kṛṣṇā* (i.e. *Draupadī*) with the braid of her hair loose, like a dark column of smoke? **19**

चेटी—शृणोतु कुमारः । अद्य खलु देव्यम्बासहिता सुभद्राप्रमुखेण सपत्नीवर्गेण परिवृता आर्याया गान्धार्याः पादवन्दनं कर्तुं गता । [सुणादु कुमालो । अज्ज क्खु देवी अम्बासहिदा सुभद्दाप्पमुहेण सवत्तिवग्गेण परिवुदा अज्जाए गन्धालीए पादवन्दण कादुं गदा ।]

भीमसेनः—युक्तमेतत् । वन्द्याः खलु गुरवः । ततस्ततः ।

चेटी—ततः प्रतिनिवर्तमाना भानुमत्या देवी दृष्टा । [तदो पडिणिवुत्तमाणा भाणुमदीए देवी दिट्ठा]

भीमसेनः—(सक्रोधम्) आः शत्रोर्भार्यया दृष्टा । स्थानं क्रोधस्य देव्याः । ततस्ततः ।

चेटी—ततस्तया देवी प्रेक्ष्य सखीजनदत्तदृष्ट्या सगर्वमीषद्विहस्य भाणितम्। [तदो ताए देवी पेक्खिअ सहीजणदिण्णदिट्ठीए सगव्व ईसि विहसिअ भणिअं ।

भीमसेनः—न केवल दृष्टा । उक्ता च । अहो कि कुर्मः । ततस्ततः ।

चेटी—अयि याज्ञसेनि, पञ्च ग्रामाः प्रार्थ्यन्त इति श्रूयते । तत् कस्मादिदानीमपि ते केशा न संयम्यन्ते । [अइ जण्णसेणि, पञ्च गामा पथीअन्तित्ति सुणीअदि । ता कीस दाणी वि दे केसा ण संजमीअन्ति ।]

Maid—Let the prince listen. Today the queen accompanied by the mother (i. e. *Kuntī*) and surrounded by the group of co-wives headed by *Subhadrā* had gone to bow down at the feet of the venerable *Gāndhārī*.

Bhīmasena—That is right. Elders are, indeed, worthy of salutation. (What) next ?

Maid—Then as she was returning, the queen was seen by *Bhānumatī*.

Bhīmasena—(*Wrathfully*) Ah, seen by enemey's wife ? (It is a good) cause for the queen's anger ! Then (what) next ?

Maid—Then eyeing the queen, and eyeing (her) friends' circle, proudly smiling a little, she said.

Bhīmasena—Not merely seen, (but) also addressed ! Oh what shall we do ! Then (what) next ?

Maid—O *Yājñasenī* (i. e. *Draupadī*), it is heard that five villages are being prayed for. Why (is it) then (that) your hair are not tied even now ?

भीमसेनः—सहदेव, श्रुतम् ।

सहदेवः—आर्य, उचितमेवैतत् तस्याः । दुर्योधनकलत्रं हि सा । पश्य ।

स्त्रीणां हि साहचर्याद् भवन्ति चेतांसि भर्तृसदृशानि ।
मधुरापि हि मूर्च्छयते विषविटपिसमाश्रिता वल्ली ॥ २० ॥

भीमसेनः—बुद्धिमतिके, ततो देव्या किमभिहितम् ।

चेटी—कुमार, यदि परिजनहीना भवेत् तदा देवी भणति । [कुमाल, जइ परिजणहीणा भवे तदो देवी भणादि ।]

भीमसेनः—किं पुनरभिहितं भवत्या ।

चेटी—ततो मया भणितम् । अयि भानुमति, युष्माकममुक्तेषु केशहस्तेषु कथमस्माकं देव्याः केशाः सयम्यन्त इति । [तदो मए भणिअ । अइ भाणुमदि, तुह्माण अमुक्केसु केसहत्थेसु कध अह्माण देवीए केसा सजमीअन्ति त्ति ।]

भीमसेनः—(सपरितोषम्) साधु बुद्धिमतिके, साधु । तदभिहितं यदस्मत्परिजनोचितम् । (अधीरमासनादुत्तिष्ठन्) भवति पाञ्चालराजतनये, श्रूयताम् । अचिरेणैव कालेन

Bhīmasena—*Sahadeva*, have you heard (this)?

Sahadeva—Venerable Sir, this is just befitting her. For she is *Duryodhana's* wife. See.

The minds (or thoughts) of women generally become like (those of their) husbands owing to association. Even a sweet creeper, (that has) clung to a poisonous tree, causes swoon **20**

Bhīmasena—*Buddhimatikā*, what was said by the queen then?

Maid—Prince, the queen would have (been) required to speak (only) if she had been without (her) attendants.

Bhīmasena—Well, what was said by your ladyship.

Maid—Than I said, O *Bhānumatī*, as long as (the tresses of) your hair are not loosed, how would our queen's tresses be tied?

Bhīmasena—(*With satisfaction*) Well (done), *Buddhimatikā*, Well (done). Just what is befitting our attendant has been said (by you). (*Impatiently rising from his seat*) O worthy princess of the *Pāñcāla-king*, listen. In a short time, surely,

चञ्चद्भुजभ्रमितचण्डगदाभिघात-
संचूर्णितोरुयुगलस्य सुयोधनस्य
स्त्यानावनद्धघनशोणितशोणपाणि-
रुत्तंसयिष्यति कचांस्तव देवि भीमः ॥ २१ ॥

द्रौपदी—कि नाथ, दुष्करं त्वया परिकुपितेन । सर्वथानुगृह्णन्त्वेतद्व्यवसितं ते भ्रातरः । [कि णाह दुक्कर तुए परिकुविदेण । सव्वहा अणुगेह्णन्तु एदं ववसिद दे भादरो]

सहदेवः—अनुगृहीतमेतदस्माभिः ।

(नेपथ्ये महान् कलकलः । सर्वे सविस्मयमाकर्णयन्ति)

भीमसेनः—

मन्थायस्तार्णवाम्भःप्लुतकुहरचलन्मन्दरध्वानधीरः
कोणाघातेषु गर्जत्प्रलयघनघटान्योन्यसंघट्टचण्डः ।
कृष्णाक्रोधाग्रदूतः कुरुकुलनिधनोत्पातनिर्घातवातः
केनास्मत्सिंहनादप्रतिरसितसखो दुन्दुभिस्ताड्यतेऽयम्
॥ २२ ॥

Oh queen, *Bhīma* will decorate (your) hair with his hands gory with the congealed coagulated, thick blood of Suyodhana, with his pair of thighs well crushed under the strokes of the terrible mace brandished by (his) restless hands. **21**

Draupadī—What, indeed, my lord, is hard for you to achieve (when) highly enraged ? By all means may your brothers favour this activity (or resolve) of yours.

Sahadeva—This is favoured by us.

(*A great din behind the curtain, All listen in amazement*)

Bhīmasena—

By whom is being beaten this drum, serene like the sound of the *Mandara* moving in the caverns flooded with the water of the ocean agitated by churning, terrible like the mutual clash of the masses of thundering clouds of world destruction when (it receives) the strokes with the sticks, the harbinger of the wrath of *Kṛṣṇā*, the stormy wind portending the destruction of the *Kuru* family, a companion of (i.e. resembling) the rumbling echo of our lion-like roar ? **22**

(प्रविश्य संभ्रान्तः) कञ्चुकी—कुमार, एष खलु भगवान् वासुदेवः—

(सर्वे कृताञ्जलयः समुत्तिष्ठन्ति ।)

भीमसेनः—(ससंभ्रमम्) क्वासौ क्वासौ भगवान् ।

कञ्चुकी—पाण्डवपक्षपातामर्षितेन सुयोधनेन—

(सर्वे सभ्रम नाटयन्ति)

भीमसेनः—कि संयतः ।

कञ्चुकी—नहि नहि, संयन्तुमारब्धः ।

भीमसेनः—अथ कि कृतं देवेन ।

कञ्चुकी—ततः स महात्मा दर्शितविश्वरूपतेजःसंपातमूर्च्छितमवधूय कुरुकुलमस्मच्छिबिरसंनिवेशमनुप्राप्तः कुमारमविलम्बित द्रष्टुमिच्छति ।

भीमसेनः—(सोपहासम) कि नाम दुरात्मा सुयोधनो भगवन्तं संयन्तुमिच्छति । (आकाशे दत्तदृष्टिः) आः दुरात्मन् कुरुकुलपांसुल, एवमतिक्रान्त-

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(*Entering confused*) **Chamberlain** :—Prince, here, indeed, the divine son of *Vasudeva*—

(*All rise up with folded hands*)

Bhīmasena—(*Confusedly*) where, where is that divine (Lord)?

Chamberlain—By *Suyodhana*, intolerant of (his) partiality for the *Pāṇḍavas*—

(*All gesticulate confusion*)

Bhīmasena—What, captured?

Chamberlain—No No! Attempted to be captured.

Bhīmasena—Then what was done by the god?

Chamberlain—Then that high-souled one, setting aside (i. e. leaving) the group of the *Kurus* swooned at the impact of the lustre of the Universe-Form exhibited (by him) has arrived at the place of our camp and desires to see the prince (i. e. you) wihtout delay.

Bhīmasena—(*Jeeringly*) What indeed! Does the wicked-souled *Suyodhana* desire to captivate the divine (Lord)? (*Casting his eyes towards the sky*) Ah, wicked-souled, bane of the *Kuru*-family, now that you have thus stepped beyond proper

मर्यादे त्वयि निमित्तमात्रेण पाण्डवक्रोधेन भवितव्यम् ।

सहदेवः—आर्य, किमसौ दुरात्मा सुयोधनहतको वासुदेवमपि भगवन्तं स्वेन रूपेण न जानाति ।

भीमसेनः—वत्स, मूढः खल्वयं दुरात्मा कथं जानातु । पश्य ।

आत्मारामा विहितरतयो निर्विकल्पे समाधौ
ज्ञानोत्सेकाद्विघटिततमोग्रन्थयः सत्त्वनिष्ठाः ।
यं वीक्षन्ते कमपि तमसां ज्योतिषां वा परस्तात्
तं मोहान्धः कथमयममुं वेत्तु देवं पुराणम् ॥ २३ ॥

आर्य जयंधर, किमिदानीमध्यवस्यति गुरुः ।

कञ्चुकी:—स्वयमेव गत्वा महाराजस्याध्यवसितं ज्ञास्यति कुमारः ।(निष्क्रान्तः) (नेपथ्ये । कलकलानन्तरम्) भो भो द्रुपदविराटवृष्ण्यन्धकसहदेवप्रभृतयोऽस्मदक्षौहिणीपतयः कौरवचमूप्रधानयोधाश्च, शृण्वन्तु भवन्तः !

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bounds, the wrath of the *Pāṇdavas* will be a mere tool (for your destruction)

Sahadeva—Venerable Sir, is it that that wicked-souled wretch of *Suyodhana* does not know the divine son of *Vasudeva* in his real character ? (i. e. who he in fact is ?).

Bhīmasena :—My boy, deluded, verily (as) this wicked-souled (is), how can he know ? See.

How should this (i. e. *Suyodhana*), blinded by delusion, know (in his real essence) this primeval divine (Lord) whom (sages), having delight solely in the soul, with their liking made (i. e. fixed) on undifferentiated concentration, having the knots of (their) ignorance all loosed by preponderance of knowledge, and firmly standing on the quality of goodness, see clearly (as being) some thing (indescribable) above (lit. beyond) darknesses and lights. **23**

Venerable *Jayandhara*, what does our elder (brother) now intend (to do) ?

Chamberlain :—The prince will learn the decision (or intention) of the king by going to him personally. (*Exit*)

(*Behind the curtain, After a din.*) Oh, you *Drupada*, *Virāṭa*, *Vṛṣṇi*, *Andhaka*, *Sahadeva*, and other commanders of our ranks, and the chief warriors of the *Kaurava* forces, listen please,

यत् सत्यव्रतभङ्गभीरुमनसा यत्नेन मन्दीकृतं
यत् विस्मर्तुमपीहितं शमवता शान्तिं कुलस्येच्छता ।
तद् द्यूतारणिसंभृतं नृपसुताकेशाम्बराकर्षणैः
क्रोधज्योतिरिदं महत् कुरुवने यौधिष्ठिरं जृम्भते ॥ २४ ॥

भीमसेनः—(आकर्ण्य । सहर्षम्) जृम्भतां जृम्भतामप्रतिहतप्रसरमार्यस्य क्रोधज्योतिः ।

द्रौपदी—नाथ, किमिदानीमेष प्रलयजलधरस्तनितमांसलः क्षणे क्षणे समरदुन्दुभिस्ताड्यते । [णाह, कि दाणी एसो पलअजलहरत्थणिदमसलो क्खणे क्खणे समरदुन्दुही ताडीअदि ।]

भीमसेनः—देवि, किमन्यत् । यज्ञः प्रवर्तते ।

द्रौपदी—(सविस्मयम्) क एष यज्ञः । [को एसो जण्णो ।]

भीमसेनः—रणयज्ञः । तथा हि ।

Here is spreading (wild) in the forest in the form of the *Kurus*, this great fire of wrath of *Yudhisthira*, which was enkindled with the sacred sticks in the form of gambling (and) by the dragging of the hair and the garments of the princes (i. e. *Draupadī*), '(but) which was (up to now) bedimmed with effort (by the king) with his mind apprehensive of the violation of (his) vow of truthfulness, (and) which, by (the king) possessed of self-control and desirous of the peace of the (whole) race, it was even sought to forget. **24**

Bhīmasena—(*Listening with joy*) Let the fire of the wrath of the venerable (*Yudhisthira*) spread and spread, with its course unhampered.

Draupadī—My lord, why is this 'war drum, rumbling like the thunders of the clouds of world-destruction, being beaten now every moment ?

Bhīmasena—My queen, what else (can it be) ? A sacrifice is going on.

Draupadī—(*Amazedly*) what sacrifice is this ?

Bhīmasena—The sacrifice of war ! So, indeed,

चत्वारो वयमृत्विजः स भगवान् कर्मोपदेष्टा हरिः
संग्रामाध्वरदीक्षितो नरपतिः पत्नी गृहीतव्रता।
कौरव्याः पशवः प्रियापरिभवक्लेशोपशान्तिः फलं
राजन्योपनिमन्त्रणाय रसति स्फीतं यशोदुन्दुभिः॥ २५॥

सहदेवः—आर्य, गच्छामो वयमिदानीं गुरुजनानुज्ञाता विक्रमानुरूपमाचरितुम्।

भीमसेनः—वत्स, एते वयमुद्यता आर्यस्यानुज्ञामनुष्ठातुमेव। (उत्थाय) देवि, गच्छामो वयमिदानीं कुरुकुलक्षयाय।

द्रौपदी—(बाष्पं धारयन्ती) नाथ, असुरसमराभिमुखस्य हरेरिव मङ्गलं युष्माकं भवतु। यच्चाम्बा कुन्त्याशास्ते तद्युष्माकं भवतु। [णाह, असुरसमराहिमुहस्स हरिणो विअ मङ्गलं तुह्माण होदु। जं च अम्बा कुन्दी आसासदि तं तुह्माण होदु।]

उभौ—प्रतिगृहीतं मङ्गलवचनमस्माभिः।

We four are the officiating priests, the divine Hari is the director of (the details of) the rite; the king (i e. *Yudhisthira*) is the initiated (sacrificer) of this sacrifice of war; (his) wife is observing the (necessary) vow; the *Kauravyas* are the (sacrificial) beasts, the fruit (to be achieved) is the pacification of anguish of insults of the beloved, and this drum of triumph is rumbling aloud for inviting the *Ksatriyas* (to attend) 25

Sahadeva—Venerable Sir, we shall now proceed, permitted by our elder brother as we are, to act as befitting our valour

Bhīmasena—My boy, here we are ready just to do the bidding of (our) venerable (elder brother) (Rising up) my queen, we now go for (bringing about) the destruction of the *Kuru* family.

Draupadī—(*Holding up her tears*) My lord, May you fare well, like Hari, out for a war on the demons And may all, that mother *Kunti* hopes for, be yours!

Both—This auspicious statement (of yours) is accepted by us.

द्रौपदी—अन्यच्च नाथ, पुनरपि युष्माभिः समरादागत्याहं समाश्वासयितव्या। [अण्णं च णाह, पुणोवि तुह्मेहिं समरादो आअच्छिअ अह समास्सासइदव्वा ।]

भीमसेनः—ननु पाञ्चालराजतनये, किमद्याप्यलीकाश्वासनया ।

भूयः परिभवक्षान्तिलज्जाविधुरिताननम् ।
अनिःशेषितकौरव्यं न पश्यसि वृकोदरम् ॥ २६ ॥

द्रौपदी—नाथ, मा खलु याज्ञसेनीपरिभवोद्दीपितकोपानला अनवेक्षितशरीराः संचरिष्यथ । यतोऽप्रमत्तसंचरणीयानि रिपुबलानि श्रूयन्ते । [णाह, मा क्खु जण्णसेणीपरिहवुद्दीविदकोवाणला अणवेक्खिदसरीरा सञ्चरिस्सध । जदो अप्पमत्तसचरणिज्जाइ रिउबलाइ सुणिअन्ति ।]

भीमसेनः—अयि सुक्षत्रिये,

अन्योन्यास्फालभिन्नद्विपरुधिरवसामांसमस्तिष्कपङ्के
मग्नानां स्यन्दनानामुपरिकृतपदन्यासविक्रान्तपत्तौ ।

Draupadī—And moreover, my lord, having returned from the battle, I should once again be appeased by you.

Bhīmasena—Well, Princess of the *Pāñcāla* king, what is the use of vain appeasements even now ?

You will not see, once more (this) *Vrkodara* (i e *Bhīma*) unless he has completely destroyed the *Kauravyas*, with his face clouded by shame for having put up with insults (received) **26**

Draupadī—My lord, you will not, I beseech you, move about regardless of your body, the fire of your anger enkindled by the insults of (i. e. suffered by) *Yājñasenī*. For the hosts of the enemy are heard to be formidable enough to require cautious movements through it.

Bhīmasena—O worthy *Ksatriya* lady,

The sons of *Pāṇḍu* are skilled (enough) to move about in the depth of the water of incomparable ocean of war, when the valorous foot-soldiers plant their feet on the chariots plunged in the mire of blood, marrow, flesh and brains of

स्फीतासृक्पानगोष्ठीरसदशिवाशिवातूर्यनृत्यत्कबन्धे
सङ्ग्रामैकार्णवान्तःपयसि विचरितुं पण्डिताः पाण्डुपुत्राः
॥ २७ ॥

(निष्क्रान्ताः सर्वे)

इति प्रथमोऽङ्कः

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the elephants broken (asunder) in mutual attacks, and where the (headless) trunks are dancing to the accompanyment of the musical instruments in the form of the female jackals howling inauspiciously during their gatherings for drinking the profuse blood (that is spilt there). **27**

(*Exuent all*)

END OF ACT I.

द्वितीयोऽङ्कः

(ततः प्रविशति कञ्चुकी)

कुञ्चुकी—आदिष्टोऽस्मि महाराजदुर्योधनेन–‘विनयधर, सत्वरं गच्छ त्वम् । अन्विष्यतां देवी भानुमती । अपि निवृत्ता अम्बायाः पादवन्दनसमयान्न वेति । यतस्तां विलोक्य निहताभिमन्यवो राधेयजयद्रथप्रभृतयोऽस्मत्सेनापतयः समरभूमि गत्वा सभाजयितव्याः ’ इति । तन्मया द्रुततरं गन्तव्यमित्यहो प्रभविष्णुता महाराजस्य, यन्मम जरसाभिभूतस्य मर्यादामात्रमेवावरोधनिवासः । अथवा किमिति जरामुपालभेय, यतः सर्वान्तःपुरचारिणामयमेव व्यावहारिको वेषश्चेष्टा च । तथा हि ।

नोच्चैः सत्यपि चक्षुषीक्षितमलं श्रुत्वापि नाकर्णितं
शक्तेनाप्यधिकार इत्यधिकृता यष्टिः समालम्बिता ।

ACT II

(*Then enters the Chamberlain*)

Chamberlain— I am ordered by His Majesty *Duryodhana* thus ‘*Vinayandhara*, go quickly. Let Queen *Bhānumatī* be searched for; (and ascertain) whether she has returned after her customary duty of bowing to the feet of (my) mother. For, after seeing her, I have to go to the battle-field and congratulate *Rādheya* (i e *Karṇa*), *Jayadratha*, and other commanders of our army who have killed *Abhimanyu*. I have, therefore, to go very quickly. Such is the power of His Majesty that overpowered by old age as I am, my stay in the harem is nothing but a mere formality Or why should I find fault with (my) old age? For, this same is the official costume and activity of all (the officials) working in the inner apartment To explain

Though having wide eyes, I never saw to my satisfaction
enough, though hearing, I heard not; though strong (enough),
I resorted to the official staff since it was (so) prescribed;

सर्वत्र स्खलितेषु दत्तमनसा यातं मया नोद्धतं
सेवान्धीकृतजीवितस्य जरसा किं नाम यन्मे कृतम् ॥ १ ॥

(परिक्रम्य । दृष्ट्वा । आकाशे) विहङ्गिके, अपि श्वश्रूजनपादवन्दनं कृत्वा प्रतिनिवृत्ता भानुमती । (कर्णं दत्वा) किं कथयसि—आर्य, एषा भानुमती देवी पत्युः समरविजयाशंसया निर्वर्तितगुरुपादवन्दनाद्यप्रभृत्यारब्धनियमा बालोद्याने तिष्ठितीति । तद्भद्रे, गच्छ त्वमात्मव्यापाराय, यावदहमप्यत्रस्थां देवीं महाराजस्य निवेदयामि । (परिक्रम्य) साधु पतिव्रते, साधु स्त्रीभावेऽपि वर्तमाना वरं भवती न पुनर्महाराजः । योऽयमुद्यतेषु बलवत्सु अथवा किं बलवत्सु, वासुदेवसहायेषु पाण्डुपुत्रेष्वरिष्वद्याप्यन्तःपुरविहारसुखमनुभवति । (विचिन्त्य) इदमपरमयथातथं स्वामिनश्चेष्टितम् । कुतः ।

आ शस्त्रग्रहणादकुण्ठपरशोस्तस्यापि जेता मुने-
स्तापायास्य न पाण्डुसूनुभिरयं भीष्मः शरैः शायितः ।

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always giving my thought to stumblings every where, I never walked erect. What possibly is there that has been done by old age to me, whose life is (already) blinded by service ? 1

(*Moving about, observing, in the air*) O *Vihangikā*, has *Bhānumatī* returned after performing her obeisance to the feet of (her) mother-in-law ? (*giving his ear i. e. listening*) what do you say ? 'Venerable Sir, here queen *Bhānumatī*, who has performed the salutation to the feet of the elder (i e *Gāndharī*), and who with a desire to secure success in the war for (her) husband, has undertaken from to-day some observance, is in the *Bālodyāna*. So good lady, go about your business, while I also shall inform His Majesty of the Queen being here. (*Moving about*) Well (done), chaste lady, well (done) Though being in womanhood (i. e though you are a woman), you are certainly better than His Majesty, who, inspite of the powerful—Or why powerful—*Vāsudeva*-helped enemies the sons of *Pāndu* rising up, is still enjoying the pleasure of the enjoyments in the harem. (*Pondering*) Here is another (piece of) improper behaviour (on the part) of His Majesty. Why ?

(The fact that) *Bhīṣma*, the subduer of even that sage (i e. *Paraśurāma*) whose axe has never failed ever since its (first)

प्रौढानेकधनुर्धरारिविजयश्रान्तस्य चैकाकिनो
बालस्यायमरातिलूनधनुषः प्रीतोऽभिमन्योर्वधात् ॥ २ ॥

सर्वथा दैवं नः स्वस्ति करिष्यति । तद्यावदत्रस्थां देवीं महाराजस्य निवेदयामि ।
(निष्क्रान्तः)

इति विष्कम्भकः

(ततः प्रविशत्यासनस्था देवी भानुमती सखी चेटी च)

सखी—सखि भानुमति, कस्मादिदानीं त्वं स्वप्नदर्शनमात्रस्य कृतेऽभिमानिनो महाराजदुर्योधनस्य महिषी भूत्वैवं विगलितधीरभावातिमात्रं संतप्यसे । [सहि भाणुमदि, कीस दाणि तुम सिविणअदसणमेत्तस्स किदे अहिमाणिणो महाराअदुज्जोहणस्स महिसी भविअ एव्व विअलिअधीरभावा अतिमेत्त सतप्पसि ।

चेटी—भट्टिनि, शोभनं भणति सुवदना । स्वपञ्जनः किं न खलु प्रेक्षते । [भट्टिणि, सोहणं भणादि सुवअणा । सिविणअन्तो जणो किं ण क्खु पेक्खदि]

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wielding (by him), was here laid low with arrows by the sons of *Pāṇḍu*, has not caused any worry to him ! He is (however) pleased at the killing of the single-handed boy *Abhimanyu*, fatigued with the conquest of several enemies, veteran archers and whose bow was cut off by the enemies. 2

By all means fate shall do us well being So first I shall inform His Majesty of the queen being here (*exit*).

End of Prelude

(*Then enters Queen Bhānumatī seated on a seat and also a Friend and a Maid*)

Friend—Dear *Bhānumatī*, why do you, wife of His Majesty proud *Duryodhana* as your are, get exceedingly worried over a mere dream vision, with your serenity all dropped off ?

Maid—My Queen, right says *Suvadanā*. (For) what indeed a dreaming person does not see ?

भानुमती—हञ्जे, एवमेतत्। किन्तु एष स्वप्नोऽतिमात्रमकुशलदर्शनो मे प्रतिभाति। [हञ्जे, एव्व एदं। किं णु एदं सिविणअ अतिमेत्तं अकुसल-दसणं मे पडिभादि]

सखी—यद्येवं तत् कथयतु प्रियसखी। येनावामपि प्रतिष्ठापयन्त्यौ प्रशंसया देवतासंकीर्तनेन च परिहरिष्यावः। [जइ एव्व ता कहेदु पिअसही। जेण अह्मे वि पडिट्ठावअन्तीओ प्पसंसाए देवदासंकित्तणेण अ पडिहडिस्सामो]।

चेटी—देवि एवमेतत्। अकुशलदर्शना अपि स्वप्नाः प्रशंसया कुशलपरिणामा भवन्तीति श्रूयते। [देवि, एव्व एद। अकुसलदसणा वि सिविणआ प्पसंसाए कुसलपरिणामा होन्ति त्ति सुणीअदि]

भानुमती—यद्येवं तत् कथयिष्ये अवहिते भवतम्। [जइ एव्व ता कहइ-स्सम्। अवहिदा होध]

सखीः—कथयतु प्रियसखी। [कहेदु पिअसही।]

भानुमती—मुहूर्तं तिष्ठ यावत् सर्वं स्मारिष्यामि। (चिन्ता नाटयति) [मुहुत्तअं चिट्ठ जाव सव्व सुमरिस्सम्।]

(ततः प्रविशति दुर्योधनः कञ्चुकी च)

दुर्योधनः—सूक्तमिदं कस्यचित्।

Bhānumatī—My maid, so it is! But this dream appears to me to have an extremely inauspicious sight.

Friend—If so, then let (our) dear friend tell (it to us) so that we both, on our part, counteracting (that dream) shall obviate (the evil) by praises (of the gods) and muttering (the names) of deities.

Maid—My Queen, so it is. It is said (lit. heard) that dreams, of even inauspicious sight, become bringers of happy events by means of eulogy (of gods).

Bhānumatī—If so, then I shall tell. Be attentive.

Friend—Let (my) dear friend tell (it).

Bhānumatī—Wait a while till I recall the whole.

(Gesticulates thinking)

(Then enters Duryodhana as also the Chamberlain)

Duryodhana—This has been well said by somebody.

गुप्त्या साक्षान्महानल्पः स्वयमन्येन वा कृतः ।
करोति महती प्रीतिमपकारोऽपकारिणाम् ॥ ३ ॥

येनाद्य द्रोणकर्णजयद्रथादिभिर्हतमाभिमन्युमुपश्रुत्य समुच्छ्वसितमिव नश्चेतसा ।

कञ्चुकी--देव, नेदमतिदुष्करमाचार्यशस्त्रप्रमात्राणाम् । कर्णजयद्रथयोर्वा का नामात्र श्लाघा ।

राजा—विनयंधर, किमाह भवान् । एको बहुभिर्बालो लूनशरासनश्च निहत इत्यत्रं का श्लाघा कुरुपुङ्गवानामिति । मूढ, पश्य ।

हते जरति गाङ्गेये पुरस्कृत्य शिखण्डिनम् ।
या श्लाघा पाण्डुपुत्राणां सैवास्माकं भविष्यति ॥ ४ ॥

कञ्चुकी—(सवैलक्ष्यम्) देव, न ममायं संकल्पः । किं तु वः पौरुषप्रतीघातोऽस्माभिरनालोचितपूर्व इत्यत एवं विज्ञापयामि

राजा—एवमिदम् ।

सहभृत्यगणं सबान्धवं सहमित्रं ससुतं सहानुजम् ।
स्वबलेन निहन्ति संयुगे न चिरात् पाण्डुसुतः सुयोधनम् ॥५॥

An injury to the enemies, great or small, inflicted covertly or directly, by oneself or by another, yields great pleasure. 3

Chamberlain—Your Majesty, this is not very defficult of accomplishment for the prowess of the *Ācārya's* arms. Or what praise is due to *Karṇa* or *Jayadratha* on this account *atra*)?

King—*Vinayandhara*, what do you say? What praise is due to the veteran *Kurus* in that a boy (fighting) single-handed with his bow cut off was killed by many? Fool, see—

What praise is due to the sons of *Pāṇḍu* on killing the aged son of *Gaṅgā* (i. e. *Bhīsma*) by putting *Śikhaṇḍin* in the front, that same praise shall be due to us (here). 4

Chamberlain—(*In embarrassment*) Your Majesty, this is not my intention But retaliation to your valour has never before been observed by us. Hence I submit thus respectfully.

King—So is this.

The son of *Pāṇḍu* shall ere long on his own strength kill in battle *Suyodhana* together with the retinue of his servants, together with his relatives, together with his friends, together with his sons and together with his younger brothers. 5

कञ्चुकी—(कर्णौ पिधाय । सभयम्) शान्त पापम् । प्रतिहतममङ्गलम् !

राजा—विनयंधर, किं मयोक्तम् ।

कञ्चुकी—

सहभृत्यगणं सबान्धवं सहमित्रं ससुतं सहानुजम् ।
स्वबलेन निहन्ति संयुगे न चिरात् पाण्डुसुतं सुयोधनः ॥६॥

एतद्विपरीतमभिहितं देवेन ।

राजा--विनयंधर, अद्य खलु भानुमती यथापूर्वं मामनामन्त्र्य वासभवनात् प्रातरेव निष्क्रान्तेति व्याक्षिप्तं मे मनः । तदादेशय तमुद्देशं यत्रस्था भानुमती ।

कञ्चुकी—इत इतो देवः ।

(उभौ परिक्रामतः)

कञ्चुकी–(पुरोऽवलोक्य । समन्ततो गन्धमाघ्राय) देव, पश्य पश्य । एतत्तुहिनकणशिशिरसमीरणोद्वेल्लितबन्धनच्युतशेफालिकाविरचितकुसुमप्रक र मी ष-

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Chamberlain—(*Covering his ears. With fright*) May evil be calmed ! May the inauspicious be averted !

King—*Vinayandhara*, what did I say ?

Chamberlain—

Suyodhana shall ere long on his own strength kill in battle the son of *Pāṇḍu* together with his retinue of servants, his kinsmen, friends, sons and younger brothers. 6

The contrary of this was said by Your Majesty !

King—*Vinayandhara*, today indeed my mind is distracted because *Bhānumatī* went out of our bed-chamber very early this morning without taking my leave as usual. So direct (me) to the place where *Bhānumatī* is.

Chamberlain—This way, this way, your Majesty.

(*Both move about*)

Chamberlain—(*Looking forward. Smelling fragrance on all sides*) Your Majesty, look, look. Here is in front of you the *Bālodyāna*, where a flowery bed is formed by the *Śephālikās* dropped from their stems being violently shaken by the wind cool with particles of frost, where the charm of the

दालोहितमुग्धवधूकपोलपाटललोध्रप्रसूनाविजितश्यामलतासौभाग्यमुन्मीलितबकुलकुन्दकुसुमसुरभिशीतलं प्रभातकालरमणीयमग्रतस्ते बालोद्यानम्। तदवलोकयतु देवः । तथाहि ।

प्रालेयमिश्रमकरन्दकरालकोशैः
पुष्पैः समं निपतिता रजनीप्रबुद्धैः ।
अर्कांशुभिन्नमुकुलोदरसान्द्रगन्ध-
संसूचितानि कमलान्यलयः पतन्ति ॥ ७ ॥

राजा—(समन्तादवलोक्य) विनयंधर, इदमपरममुष्मिन्नुषसि रमणीयतरम् । पश्य ।

जृम्भारम्भप्रविततदलोपान्तजालप्रविष्टै-
र्हस्तैर्भानोर्नृपतय इव स्पृश्यमाना विबुद्धाः ।
स्त्रीभि· सार्धं घनपरिमलस्तोकलक्ष्याङ्गरागा
मुञ्चन्त्येते विकचनलिनीगर्भशय्यां द्विरेफा ॥ ८ ॥

Syāmā creeper is vanquished by *lodhra* flowers red like the slightly ruddy cheeks of beautiful damsels, and which is attractive at (this) morning time. So let your Majesty look. So indeed.

The bees, fallen down along with the flowers blown at night with their interiors uneven with :frost-mingled juice, fall on the lotuses, indicated clearly to them by the deep fragrance in the interior of the buds opened by the sun's rays. 7

King—(*Looking around*) *Vinayandhara*, here is another still more charming (sight) this early morning. See.

These bees, awakened (by) being touched, like kings, by the sun's rays, entered through the lattices in the form of the interstices of the petals spread out at the commencement of the opening (of the lotuses), and with their unguent only slightly visible owing to the close dalliance (during the night) are, along with their females, quitting the bed in the form of the interior of the full-blown lotuses. 8

कञ्चुकी—देव, नन्वेषा भानुमती सुवदनया तरलिकया च पर्युपास्यमाना तिष्ठति । तदुपसर्पतु देवः ।

राजा—(दृष्ट्वा) आर्य विनयंधर, गच्छ त्वं साङ्ग्रामिकं मे रथमुपकल्पयितुम् । अहमप्येष देवी दृष्ट्वानुपदमागत एव ।

कञ्चुकी—एष कृतो देवादेशः । (निष्क्रान्तः)

सखी—प्रियसखि, अपि स्मृत त्वया । [पिअसहि, अवि सुमरिदं तुए]

भानुमती—सखि, स्मृतम् । अद्य किल प्रमदवन आसीनाया ममाग्रत एव केनाप्यतिशायितदिव्यरूपेण नकुलेनाहिशतं व्यापादितम् । [सहि, सुमरिदम् । अज्ज किल पमदवणे आसीणाए मम अग्गदो एव्व केण वि अदिसइददिव्वरूविणा णउलेण अहिसद वावादिद ।]

उभे—(अवधार्य । आत्मगतम्) शान्तं पापम् । प्रतिहतममङ्गलम् । (प्रकाशम्) ततस्ततः । [सन्त पावम् । पडिहद अमङ्गलम् (प्रकाशम्) तदो तदो]

भानुमती—अतिसंतापोद्विग्नहृदयया विस्मृतं मया । तत् पुनरपि स्मृत्वा कथयिष्ये । [अदिसदावोविग्गहिअआए विसुमरिद मए । ता पुणोवि' सुमरिअ कहइस्सम्]

Chamberlain—Your Majesty, here is *Bhānumatī* being attended by *Suvadanā* and *Taralikā*. So may Your Majesty approach (them).

King—(*Looking*) Venerable *Vinayandhara*, go to get my war chariot ready I also just follow you close upon your heels after seeing the Queen.

Chamberlain—Here is executed Your Majesty's command. (*Exit*).

Friend—Dear friend, have you recalled ?

Bhānumatī—My friend, (I have) recalled. To-day only, just in front of me, seated as I was in the pleasure-garden, a hundred serpents were killed by some ichneumon of a passing celestial form.

Both—(*Understanding. To themselves*) May evil be appeased ! May the inauspicious be averted ! (*Aloud*) Next, Next ?

Bhānumatī :—It is (again) forgotten by me, with my heart agitated by deep anguish. So I shall tell (it) after recollecting (it) again.

राजा—(अवलोक्य) अहो, देवी भानुमती सुवदनातरलिकाभ्यां सह किमपि मन्त्रयमाणा तिष्ठति ।

सखी—सखि, अलं संतापेन । कथयतु प्रियसखी । [सहि, अल सदावेण । कहेदु पिअसही ।]

राजा—किं नु खल्वस्याः संतापकारणम् । अथवानामन्त्र्य मामियमद्य वासभवनान्निष्क्रान्तेति समर्थित एवास्या मया कोपः । अयि भानुमति, अविषयः खलु दुर्योधनो भवत्याः कोपस्य । पश्य

किं कण्ठे शिथिलीकृतो भुजलतापाशः प्रमादान्मया
निद्राच्छेदविवर्तनेष्वभिमुखं नाद्यासि संभाविता ।
अन्यस्त्रीजनसंकथालघुरहं स्वप्ने त्वया लक्षितो
दोषं पश्यसि कं प्रिये परिजनोपालम्भयोग्ये मयि ॥ ९ ॥

(विचिन्त्य)अथवा ।

इयमस्मदुपाश्रयैकचित्ता
मनसा प्रेमनिबद्धमत्सरेण ।

King—(*Looking*) Oh, here is Queen *Bhānumatī* talking something to *Suvadanā* and *Taralikā*. Let it be I shall just hear the confidential conversation of these (ladies), screened by the network of creepers. (*Remains so*)

Friend—Friend, enough of sorrow Let my dear friend tell.

King—What, indeed, is the cause of her anguish ? Or, rather, her wrath on me is already clear to me from the fact that she went out of the bed-chamber today without taking my leave. O *Bhānumatī*, *Duryodhana* is, indeed, not a fit object for the wrath of your ladyship. See

Did I loose the noose of creeper-like arms around the neck through carelessness ? Were you not properly received today by turning my face towards you during the turnings on the occasions of interruption of sleep ? Was I observed by you in a dream engrossed in conversing with another lady ? What fault do you see, O beloved, in me (who am) fit for rebuke like a servant (if found guilty) ?

(*Pondering*) Or rather, 9

This (lady), whose heart wholly rests on us, having herself fancied some slight fault in me with her mind (beset) with

नियतं कुपितातिवल्लभत्वात्
स्वयमुत्प्रेक्ष्य ममापराधलेशम् ॥ १० ॥

तथापि शृणुमस्तावत् किं नु वक्ष्यतीति ।

भानुमती—ततोऽहं तस्यातिशायितदिव्यरूपिणो नकुलस्य दर्शनेनोत्सुका जाता हृतहृदया च । [तदो अहं तस्स अदिसइददिव्वरूविणो णउलस्स दसणेण उच्छुआ जादा हिदहिअआ अ ।]

राजा–(सवैलक्ष्यम्) किं नाम । अतिशायितदिव्यरूपिणो नकुलस्य दर्शनेनोत्सुका जाता हृतहृदया च । तत् किमनया पापया माद्रीसुतानुरक्तया वयमेवं विप्रलब्धाः । (सोत्प्रेक्षम् 'इयमस्मद्'–२।१० इति पठित्वा) मूढ दुर्योधन, कुलटाविप्रलभ्यमानमात्मानं बहु मन्यमानोऽधुना किं वक्ष्यसि । ('किं कण्ठे' २।९ इत्यादि पठित्वा । दिशोऽवलोक्य) अहो, एतदर्थमेवास्याः प्रातरेव विविक्तस्थानाभिलाषः सखीजनसंकथासु च पक्षपातः दुर्योधनस्तु मोहादविज्ञातबन्धकीहृदयसारः क्वापि परिभ्रान्तः । आः पापे, मत्परिग्रहपांसुले,

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jealousy roused by love, is, verily, enraged owing to (my) being very dear (to her). 10

Yet we shall just hear what she would say.

Bhānumatī—Then I became *utsukā* (uneasy or love-sick) and lost my heart at the sight of that *Nakula* (ichneumon or *Nakula*) of passing celestial form

King—(*In embarassment*) what! At the sight of that *Nakula* of passing celestial form I became love-sick and captivated at heart! Are we then thus deceived by this sinful woman attached to the son of *Mādrī*? (*Ironically reciting ii 10* 'This *lady etc.*') Foolish *Duryodhana*, what will you say now, thinking highly of yourself, as you did, even while being deceived by this unchaste woman? (*Reciting ii 9* '*Did I loose etc.*'. *Looking in the directions*) Oh, for this very purpose has she (entertained) a desire for a secluded place early in the morning and also a partiality for conversation with her friends. *Duryodhana*, however, not comprehending the truth about the heart of the harlot through delusion, has strayed astray and afar Ah sinful woman, disgraceful wife of mine,

तद् भीरुत्वं तव मम पुरः साहसानीदृशानि
श्लाघा सास्मद्वपुषि विनयव्युत्क्रमेऽप्येष रागः ।
तच्चौदार्यं मयि जडमतौ चापले कोऽपि पन्थाः
ख्याते तस्मिन् वितमसि कुले जन्म कौलीनमेतत् ॥ ११ ॥

सखी—ततस्ततः । [तदो तदो]

भानुमती—तत उज्झित्वा तदासनस्थानं लतामण्डप प्रवेष्टुमारब्धा । ततः सोऽपि मामनुसरन्नेव लतामण्डपं प्रविष्टः । [तदो उज्झिअ. त आसणट्ठाण लदामण्डवं पविसिदु आरद्धा । तदो सोवि म अणुसरन्तो एव्व लदामण्डव पविट्ठो ।

राजा—अहो कुलटोचितमस्याः पापाया अशालीनत्वम् ।

यस्मिंश्चिरप्रणयनिर्भरबद्धभाव-
मावेदितो रहसि मत्सुरतोपभोगः ।
तत्रैव दुश्चरितमद्य निवेदयन्ती
ह्रीणासि पापहृदये न सखीजनेऽस्मिन् ॥ १२ ॥

(Incompatible is) that (intense) timidity you have in my presence and such rash (ignoble) deeds (you commit here); that praise (heaped by you) on our body and this attachment to violation of modesty; that generosity towards me, dull-witted one (as I am) and this unaccountable mode of wantonness; (and lastly) (your) birth in that stainless illustrious race and this scandalous behaviour (of yours)! **11**

Friend—Next? Next?

Bhānumatī—Then leaving the place of sitting, I proceeded to enter the bower of creepers. Then he also just following me entered the bower of creepers.

King—Oh, worthy of a harlot is the immodesty of this sinful woman.

O sinful-hearted (woman), are you not ashamed to communicate your misconduct to those very friends (of yours) to whom you conveyed, in private, the pleasure of amorous sports with me, with a feeling of affection deep-rooted owing to long standing love? **12**

उभे—ततस्ततः । [तदो तदो]

भानुमती—ततस्तेन सर्पगर्भ- (सप्रगल्भ)-प्रसारितकरेणापहृतं मे स्तनांशुकम् । [तदो तेण सप्पगब्भपसारिअकरेण अवहिद मे त्थणसुअम् ।]

राजा—(सक्रोधम्) अलमिदानीमतः परमाकर्णनेन । भवतु तावत् तस्य परवनितावस्कन्दनप्रगल्भस्य माद्रीसुतहतकस्य जीवितमपहरामि । (किंचिद् गत्वा । विचिन्त्य) अथवा इयमेव तावत् पापशीला प्रथममनुशासनीया । (निवर्तते)

उभे—ततस्ततः [तदो तदो]

भानुमती—तत आर्यपुत्रस्य प्रभातमङ्गलतूर्यरवमिश्रेण वारविलासिनीजनसगीतरवेण प्रतिबोधितास्मि । [तदो अज्जउत्तस्स पभादमङ्गलतूररवमिस्सेण वारविलासिणीजणसगीदरवेण पडिबोधिदह्मि]

राजा—(सवितर्कम्) कि नाम प्रतिबोधितास्मीति स्वप्नदर्शनमनया वर्णितं भवेत् । अथवा सखीवचनादेव व्यक्तिर्भविष्यति ।

(उभे सविषादमन्योन्य पश्यतः)

सुवदना—यदिहात्याहितं तद्भागीरथीप्रमुखाणां नदीनां सलिलेनापह्रियताम् ।

Both :—Next ? Next ?

Bhānumatī—Then my breast garment was snatched away by him with his hand holding a serpent in it. (*punningly*: with his hand boldly stretched out).

King—(*Wrathfully*) Now enough of hearing this any further. Well, first I shall snatch away the life of that wretch of *Mādrī's* son, audacious enough to ravish another's wife. (*Going a little. Pondering*) Or it is this very (woman) of sinful demeanour that deserves to be chastised first. (*Returns*).

Both—Next ? Next ?

Bhānumatī—Then was I awakened by the tunes of the music of the band of courtezans, mingled with the auspicious sound of the morning musical instruments of my lord.

King—(*Guessingly*) Is it that she has described her dream-vision, concluding with (the words) I was awakened ? Or the matter would be clear just by the words of her friend

(*Both look at each other dejectedly*)

Suvadanā—Whatever calamity is (portended) by this (*atra*),

भगवतां ब्राह्मणानामप्याशिषाहुतिहुतेन प्रज्वलितेन भगवता हुताशनेन च नश्यतु । [जं एत्थ अच्चाहिदं त भाईरहीप्पमुहाणं णईणं सलिलेण अवहारीअदु । भअवदाणं बह्मणाणं वि आसीसाए आहुदिहुदेण पज्जलिदेण भअवदा हुदासणेण अ णस्सदु]

राजा——अलं विकल्पेन । स्वप्नदर्शनमेवैतदनया वर्णितम् । मया पुनर्मन्दधियाऽन्यथैव संभावितम् ।

दिष्ट्यार्धश्रुतविप्रलम्भजनितक्रोधादहं नो गतो
दिष्ट्या नो परुषं रुषार्धकथने किंचिन्मया व्याहृतम् ।
मां प्रत्याययितुं विमूढहृदयं दिष्ट्या कथान्तं गता
मिथ्यादूषितयानया विरहितं दिष्ट्या न जातं जगत् ॥ १३ ॥

भानुमती—हला, कथय किमत्र प्रशस्तं किं वाशुभसूचकमिति । [हला, कहेहि किं एत्थ पसत्थ किं वा असुहसूअअ त्ति]

(सखी चेटी चान्योन्यमवलोकयतः)

सखी—(अपवार्य) अत्र नास्ति स्तोकमपि शुभसूचकम । ततोऽलीकं कथ-

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that should be removed by the water of the *Bhāgīrathī* and other rivers. Let it also perish by the blessing of the revered *Brāhmaṇas*, and also by the divine fire kindled bright and sacrificed with obations.

King—Enough of oscillation. Here certainly has been described by her a dream-vision only. But by me, dull-witted as I am, it was quite differently construed.

Luckly indeed did I not go (before her) in wrath roused by the misconception due to a partial listening (of her account) Luckily again was nothing harsh uttered by me through rage when only a part (of the account was) narrated. Luckily again did the narrative reach its end to convince me whose mind had gone astray. Luckily again is the world not deprived of her who had been falsely accused (by me). **13**

Bhānumatī—Friend, say what is auspicious in this or what portends ill.

(The friend and the maid both look at each other).

Friend—(*Aside*) Here there is not even an iota indicative of

यन्ती प्रियसख्या अपराधिनी भविष्यामि । स इदानीं स्निग्धो जनो य पृष्टः परुषमपि हितं भणति । (प्रकाशम्) सखि, सर्वमेवैतदशुभनिवेदनम् । तद्देवतानां प्रणामेन द्विजातिजनप्रतिग्रहेण चान्तर्यताम् । न खलु दंष्ट्रिणो नकुलस्य वा दर्शनमहिशतवधं च स्वप्ने प्रशंसन्ति विचक्षणाः । [(अपवार्य) एत्थ णत्थि तथाअ वि सुहसूअअम् । तदो अलीअं कधअन्ती पिअसहीए अवराहिणी भविस्सम् । सो दाणी सिणिद्धो जणो जो पुच्छिदो परुसं वि हिदं भणादि । (प्रकाशम्) सहि, सव्व एव्व एद असुहणिवेदणम् । ता देवदाण पणामेण दुजादिजणपडिग्गहेण अ अन्तरीअदु । ण हु दाढिणो णउलस्य वा दसण अहिसदवह अ सिविणए पससन्ति विअक्खणाओ ।]

राजा—अवितथमाह सुवदना । नकुलेन पन्नगशतवधः स्तनांशुकापहरणं चेति नियतमनिष्टोदर्कं तर्कयामि ।

पर्यायेण हि दृश्यन्ते स्वप्नाः कामं शुभाशुभाः ।
शतसंख्या पुनरियं सानुजं स्पृशतीव माम् ॥ १४ ॥

(वामाक्षिस्पन्दन सूचयित्वा) आ' कथं ममापि नाम दुर्योधनस्यानिमित्तानि

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the auspicious. Hence if I tell a lie, I shall be offending my dear friend He, indeed, is a really affectionate (friend) who, when consulted, states the beneficial though (it be) harsh (*Aloud*) Friend, the whole of this portends evil. Let that be averted by obeisance to the deities and by gifts to a number of *Brāhmaṇas*. The learned do not, indeed, speak highly of the sight of a boar, or an ichneumon and the slaughter of a hundred serpents.

King—*Suvadanā* says the truth. The slaughter of a hundred serpents and the removal of the breast garment by an ichneumon—this, I conjecture, is sure to yield an undesirable result.

Dreams, good or bad, are, it may be granted, seen occasionally. But this number hundred as it were touches me along with my younger brothers. 14

(*indicating the throbbing of the left eye*) Ah, how is it that ill omens cause agitation of mind even to me, *Duryodhana* ?

हृदयक्षोभमावहन्ति । (सावष्टम्भम्) अथवा भीरुजनहृदयप्रकम्पनेषु का गणना दुर्योधनस्यैवंविधेषु । गीतश्चायमर्थोऽङ्गिरसा ।

ग्रहाणां चरितं स्वप्नो निमित्तान्युपयाचितम् ।
फलन्ति काकतालीयं तेभ्यः प्राज्ञा न बिभ्यति ॥ १५ ॥

तद् भानुमत्याः स्त्रीस्वभावसुलभामलीकाशङ्कामपनयामि ।

भानुमती—हला सुवदने, पश्य तावदुदयगिरिशिखरान्तरविमुक्तरथवरो विगलत्संध्यारागप्रसन्नदुरालोकमण्डलो जातो भगवान् दिवसनाथः । [हला सुवअणे, पेक्ख दाव उदअगिरिसिहरन्तरविमुक्करहवरो विअलन्तसञ्झाराअप्पसण्णदुरालोअमण्डलो जादो भअव दिवहणाहो]

सखी—सखि, रोषणितकनकपत्रसदृशेन लताजालान्तरापतितकिरणनिवहेन पिञ्जरितोद्यानभूमिभागः पूरितप्रतिज्ञ इव रिपुर्दुष्प्रेक्षणीयो जातो भगवान् सहस्रकिरणः । तत् समयस्ते लोहितकुसुमचन्दनगर्भेणार्घेण पर्युपस्थातुम् । [सहि, रोसाणिदकणअपत्तसरिसेण लदाजालन्तरापडिदाकिरणनिवहेण पिञ्जरि-

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(*Haughtily*) What care does *Duryodhana* bestow on such omens which give a palpitation of the heart to the timid people? And this (very) matter has been stated by *Angiras*

Movement of planets, dream, omens (and) a conditional offer (to a deity) yield fruit only by chance. The talented are not frightened at them. 15

I shall, therefore, remove the vain fear of *Bhānumatī* which is quite natural (lit easy to have) to a woman's nature

Bhānumatī—Dear *Suvadanā*, just look at the Divine sun (lit. the lord of the day) whose excellent chariot has left the region of the rising mountain and whose orb has become hard to look at as it is cleared up (*prasanna*) by the waning twilight ruddiness.

Friend—Friend, the divine sun (lit thousand-rayed one), like an enemy that has fulfilled his vow, has become hard to look at, rendering the region of the garden ruddy with the cluster of (his) rays shooting through the interstices of the net-work of creepers, resembling burnished gold leaves It is, therefore,

द्धोज्जाणभूमिभाओ पूरिदपडिण्णो विअ रिऊ दुप्पेक्खणिज्जो जादो भअवं सहस्सकिरणो। ता समओ दे लोहिदकुसुमचन्दणगब्भेण अग्घेण पज्जुवट्ठादुम्।]

भानुमती—हञ्जे तरलिके, उपनय मेऽर्घ्यभाजनं यावद् भगवतः सहस्ररश्मेः सपर्यां निर्वर्तयामि। [हञ्जे तरलिए, उवणेहि मे अग्घभाअणं जाव भअवदो सहस्सरस्सिणो सवरिअं णिव्वट्टेमि।]

चेटी—यद्देव्याज्ञापयति (निष्क्रान्ता) [ज देवी आणवेदि।]

राजा—अयमेव साधुतरोऽवसरः समीपमुपगन्तुं देव्याः।

(प्रविश्य) **चेटी**—देवि, एतदर्घ्यभाजनम्। तन्निर्वर्त्यतां भगवतः सहस्ररश्मेः सपर्या। [देवि, एद अग्घभाअणम्। ता णिव्वट्टीअदु भअवदो सहस्सरस्सिणो सवरिआ]

(राजोपसृत्य संज्ञया परिजनमुत्सार्य स्वयमेवार्घ्यपात्रं गृहीत्वा ददाति।)

सखी—(विलोक्यात्मगतम्) कथं महाराजः समागतः। हन्त, कृतोऽस्याः प्रियसख्या नियमभङ्गो राज्ञा। [कह महाराओ समाअदो। हन्त, किदो से पिअसहीए णिअमभङ्गो रण्णा।]

भानुमती—(दिनकराभिमुखी भूत्वा) भगवन् अम्बरमहासरएकसहस्रपत्र, पूर्वदिशावधूमुखमण्डलकुङ्कुमविशेषक, सकलभुवनाङ्गनदीपक, अत्र स्वप्न-

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time for you to adore (the sun) with *arghya* (an offering) mixed with red flowers and sandal

Bhānumatī—Dear *Taralikā* bring here to me the vessel of *arghya*, as I perform the worship of the divine sun.

Maid—As the Queen commands (*exit*).

King—Just this is a very opportune moment to go near the Queen.

(*Entering*) **Maid**—My Queen, here is the vessel of *arghya*. So may the worship of the divine sun be performed.

(*The king, moving up and setting aside the Maid with a signal, takes the vessel of arghya himself and gives*)

Friend—(*Looking To herself*) How now! His Majesty has come! Alas, violation is (sure to be) done by the king to the vow of this dear friend of mine

Bhānumatī—(*Turning her face to the sun*) Oh divine (sun), the one lotus in the vast lake of the sky, the saffron-mark on the

दर्शने यत् किमप्यत्याहितं तद् भगवतः प्रणामेन कुशलपरिणामि सशतभ्रातृकस्यार्यपुत्रस्य भवतु। (अर्घ्यं दत्वा) हञ्जे तरालिके, उपनय मे कुसुमानि यावदपरासामपि देवतानां सपर्यां निर्वर्तयामि। (हस्तौ प्रसारयति) [(दिनकराभिमुखी भूत्वा) भअव, अम्बरमहासरेक्कसहस्सपत्त, पुव्वदिसावहूमुहमण्डलकुङ्कुमविसेसअ, सअलभुवणाङ्गणदीवअ, एत्थ सिविणअदसणे जं कि वि अच्चाहिद त भअवदो पणामेण कुसलपरिणामि ससदब्भादुअस्स अज्जउत्तस्स होदु। (अर्घ्यं दत्वा) हञ्जे तरलिए, उवणेहि मे कुसुमाइ जाव अवराण वि देवदाण सवरिअ णिव्वट्टेमि।]

(राजा पुष्पाण्युपनयति। स्पर्शसुखमभिनीय कुसुमानि भूमौ पातयति)

भानुमती—(सरोषम्) अहो प्रमादः परिजनस्य। (परिवृत्य दृष्ट्वा। ससंभ्रमम्) कथमार्यपुत्रः। [अहो पमादो परिअणस्स। (परिवृत्य दृष्ट्वा। ससंभ्रमम्) कध अज्जउत्तो।]

राजा—देवि, अनिपुणः परिजनोऽयमेवंविधे सेवावकाशे। तत् प्रभवत्यनुशासने देवी।

(भानुमती लज्जा नाटयति)

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round face of the damsel in the form of the eastern direction, the illuminating (torch) of the court-yard in the form of the whole world, whatever be adverse in this dream-vision, may that result in good for my noble lord together with his hundred brothers through the obeisance to (your) divine (self). (*Offering the arghya*) Dear *Taralikā*, bring me flowers as I perform the adoration of other deities also (*Stretches out hands*).

(*The king brings the flowers. Gesticulating the pleasure of touch, he lets the flowers fall on the ground*).

Bhānumatī—(*Angrily*) Oh the infatuation of servants. (*Turning round, seeing. Confusedly*) How now? My noble lord!

King—My Queen, unseasoned is this attendant in this type of service. So Your Majesty has (every) right to (inflict) punishment (on me).

(*Bhānumatī gesticulates bashfulness*).

राजा—अयि प्रिये,

विकिर धवलदीर्घापाङ्गसंसर्पि चक्षुः
परिजनपथवर्तिन्यत्र किं संभ्रमेण ।
स्मितमधुरमुदारं देवि मामालपोच्चैः
प्रभवति मम पाण्योरञ्जलिः सेवितुं त्वाम् ॥ १६ ॥

भानुमती—आर्यपुत्र,अभ्यनुज्ञातायास्त्वयास्ति मे कस्मिन्नपि नियमेऽभिलाषः । [अज्जउत्त, अब्भणुण्णादाए तुए अत्थि मे कस्सिं वि णिअमे अहिलासो ।]

राजा—श्रुतविस्तर एवास्मि भवत्याः स्वप्नवृत्तान्तं प्रति । तदलमेवं प्रकृतिसुकुमारमात्मानं खेदयितुम् ।

भानुमती—आर्यपुत्र, मां शङ्का बाधते । तदनुमन्यता मामार्यपुत्रः । [अज्जउत्त, म सङ्का बाहेइ । ता अणुमण्णदु म अज्जउत्तो ।]

राजा—(सगर्वम्) देवि, अलमनया शङ्कया । पश्य ।

किं नो व्याप्तदिशां प्रकम्पितभुवामक्षौहिणीनां फलं
किं द्रोणेन किमङ्गराजविशिखैरेवं यदि क्लाम्यसि ।

King :—Oh dear,

Caste (your) eye, moving to the white extensive corner, on me, standing (before you) in the capacity of an attendant. What is the good of confusion! Oh Queen, speak to me sweet, smiling, lovely and aloud. The folded hands of mine are capable of serving you **16**

Bhānumatī—My noble lord, I have a desire to (observe) a certain vow (if) permitted by you.

King—Your dream account I have already heard in details. So away (with the idea of) troubling thus your naturally delicate self

Bhānumatī—My noble lord, fear troubles me So let my noble lord permit me

King—(*Proudly*) My Queen, away with this fear See.

What is the fruit (i. e. use) of our divisions pervading (all) directions and causing tremor to the earth; what, of *Droṇa;* (and) what, of the arrows of the *Ānga* king (i. e. *Karṇa*), if you languish like this ? O timid (lady), you

भीरु भ्रातृशतस्य मे भुजवनच्छाया सुखोपास्थिता
त्वं दुर्योधनकेसरीन्द्रगृहिणी शङ्कास्पदं किं तव ॥ १७ ॥

भानुमती—आर्यपुत्र, न खलु मे किमप्याशङ्काकारणं युष्मासु संनिहितेषु । कित्वार्यपुत्रस्यैव मनोरथसपत्तिमभिनन्दामि । [अज्जउत्त, ण हु मे किं वि आसङ्काकालण तुह्मेसु सण्णिहिदेसु । कि तु अज्जउत्तस्स एव्व मणोरहसपत्तिं अहिणन्दामि ।]

राजा—अयि सुन्दरि, एतावन्त एव मनोरथा यदहं दयितया संगतः स्वेच्छया विहरामीति । पश्य ।

प्रेमाबद्धस्तिमितनयनापीयमानाब्जशोभं
लज्जायोगादविशदकथं मन्दमन्दस्मितं वा
वक्त्रेन्दुं ते नियममुषितालक्तकाङ्काधरं वा
पातुं वाञ्छा परमसुलभं किं नु दुर्योधनस्य ॥ १८ ॥

(नेपथ्ये महान् कलकलः । सर्वे आकर्णयन्ति)

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are the wife of *Duryodhana*, the lord of lions, cosily reposed in the shade of the wood of the arms of my hundred brothers, what is (i e can be) to you a source of anxiety ? 17

Bhānumatī—My noble Lord, as long as you are near (me), there is, indeed, no source of anxiety to me But I delight in the fulfilment of the desires of my noble lord himself.

King—O beautiful (lady), these merely are my desires, namely that accompanied by (my) beloved I (should) sport at will See.

(*Duryodhana* has) a desire to kiss (lit. drink) your moon-like face, by the eyes in which studded and steadied with love is swallowed (i. e. surpassed) the charm of the lotuses, the talk of which is indistinct on account of bashfulness, or which has a very gentle smile (on it), or the lower lip in which is robbed of the *alaktaka* dye on account of the vow (observed by you). What else possibly is for *Duryodhana* not easy to obtain ? 18

(*A great din behind the curtain All listen*).

भानुमती—(सभय राजानं परिष्वज्य) परित्रायतां परित्रायतामार्यपुत्रः । [परित्ताअदु परित्ताअदु अज्जउत्तो ।]

राजा—(समन्तादवलोक्य) प्रिये, अलं संभ्रमेण । पश्य ।

दिक्षु व्यूढाङ्घ्रिपाङ्गस्तृणजटिलचलत्पांशुदण्डोऽन्तरिक्षे
झाङ्कारी शर्करालः पथिषु विटपिनां स्कन्धकाषैः सधूमः
प्रासादानां निकुञ्जेष्वभिनवजलदोद्गारगम्भीरधीर-
श्चण्डारम्भः समीरो वहति परिदिशं भीरु किं संभ्रमेण
॥ १९ ॥

सखी—महाराजः प्रविशतु एतं दारुपर्वतप्रासादम् । उद्वेगकारी खल्वयमुत्थितपरुषरजःकलुषीकृतनयन उन्मूलिततरुवरशब्दवित्रस्तमन्दुरापरिभ्रष्टवल्लभतुरङ्गमपर्याकुलीकृतजनपद्धतिर्भीषणः समीरणः । [महाराओ पविसदु एदं दारुपव्वअप्पासादम् । उव्वेअकारी क्खु अअ उत्थिदपरुसरअकलुसीकिदणअणो उम्मूलिदतरुवरसद्दवित्तत्थमन्दुरापरिब्भट्ठवल्लहतुलङ्गमपज्जाउलीकिदजणपद्धई भीसणो समीरणो ।]

Bhānumatī—(*Fearfully embracing the king*) Let my noble lord protect (me), protect (me).

King—(*Looking all around*): Dear, away with confusion. See.

It is only the wind, terrible in its working, that has scattered helter skelter in all quarters branches of trees, that has in the mid region a whirling column of dust bristling with (blades of) grass, that is attended on the roads by a hissing noise and is charged with sand particles, that is smoky on account of rubbing of the branches of trees (against one another), and that has a deep and rumbling (sound) like the thundering of a very fresh cloud, that is blowing in all directions. What (is the need for) this fright, O timid one? 19

Friend—May His Majesty enter this palace on the wooden hill. Disgusting, indeed, in this terrible wind that has caused trouble to the eyes with the dry dust that has risen, and has disarrayed the paths of men by the excellent horses that have broken loose from the stable, being frightened by the crash of uprooted huge trees.

राजा—(सहर्षम्) उपकारि खल्विदं वात्याचक्रं सुयोधनस्य । यस्य प्रसादादयत्नपरित्यक्तनियमया देव्या संपादितोऽस्मन्मनोरथः । कथमिति ।

न्यस्ता न भ्रुकुटिर्न बाष्पसलिलैराच्छादिते लोचने
नीतं नाननमन्यतः सशपथं नाहं स्पृशन् वारितः ।
तन्व्या मग्नपयोधरं भयवशादाबद्धमालिङ्गितं
भङ्क्त्वास्या नियमस्य भीषणमरुन्नायं वयस्यो मम ॥ २० ॥

तत् संपूर्णमनोरथस्य मे कामचारः संप्रति विहारेषु । तदितो दारुपर्वतप्रासादमेव गच्छामः ।

(सर्वे वात्याबाधा रूपयन्तो यत्नतः परिक्रामन्ति)

राजा—

कुरु घनोरु पदानि शनैः शनैरयि विमुञ्च गतिं परिवेपिनीम् ।
सुतनु बाहुलतोपनिबंधनं मम निपीडय गाढमुरःस्थलम्
॥ २१ ॥

King—(*Joyfully*) Beneficial, indeed, is this whirl-wind to *Suyodhana* For through its favour our heart's desire has been fulfilled by the Queen who has given up her religious vow without (any) efforts (on my part) How so?

The eye-brow was not wrinkled (in a frown), The eyes were not covered with waters of tears, the face was not turned in another direction; nor was I warded off with oaths (as I was) touching (her) By the slender (one), under the influence of fear, (was given) a very close embrace so that her breasts merged (as it were in my chest). Is not this terrible wind, the shatterer of her vow, my friend? 20

So having my heart's desire fulfilled, I can now freely indulge in amorous sports. We shall, therefore, repair from here to the palace on the wooden hill itself.

(*All, gesticulating the hindering effect of the whirl-wind, move on with efforts*).

King—Oh (Lady) with plump thighs, plant (your) steps rather slowly. O (Lady), give up the tremor of your gait. Oh beautiful-bodied (Lady), embrace closely my broad chest, having your creeper-like arms for the uppper ligature. 21

राजा—तत् किमित्यनास्तीर्णं कठिनशिलातलमध्यास्ते देवी ।

लोलांशुकस्य पवनाकुलितांशुकान्तं
त्वद्दृष्टिहारि मम लोचनबान्धवस्य ।
अध्यासितुं तव चिरं जघनस्थलस्य
पर्याप्तमेव करभोरु ममोरुयुग्मम् ॥ २३ ॥

(प्रविश्य पटाक्षेपेण संभ्रान्तः) कञ्चुकी—देव, भग्नं भग्नम्—

(सर्वे सातङ्कं पश्यन्ति)

राजा—केन ।

कञ्चुकी—भीमेन—

राजा—कस्य ।

कञ्चुकी—भवतः—

राजा—आः, किं प्रलपसि ।

भानुमती—आर्य किमनिष्टं मन्त्रयसे । [अज्ज, किं अणिट्ठं मन्तेसि ।]

King—But why does the Queen sit on the uncovered, hard slab of stone?

O (Lady) of beautiful thighs, the pair of my thighs, with the skirts of its garment tossed by wind, and captivating your eyes, is spacious enough to rest on for your broad buttocks with garment fluttering to the wind (and) pleasing to my eyes. **23**

(Entering with a toss of curtain, bewildered)

Chamberlain—Your Majesty, broken, broken.

(All look anxiously).

King—By whom?

Chamberlain—By *Bhīma*.

King—Whose?

Chamberlain—Of Your Majesty.

King—Ah what nonsense you are talking!

Bhānumatī—Venerable Sir, what evil you are speaking?

राजा—धिक्प्रलापिन्, वृद्धापसद, कोऽयमद्य ते व्यामोहः ।

कञ्चुकी—देव, न खलु काश्चिद्व्यामोहः । सत्यमेव ब्रवीमि ।

> **भग्नं भीमेन भवतो मरुता रथकेतनम् ।**
> **पतितं किङ्किणीक्काणबद्धाक्रन्दमिव क्षितौ ॥ २४ ॥**

राजा—बलवत्समीरणवेगात् कम्पिते भुवने भग्नः स्यन्दनकेतुः । तत् किमित्युद्धतं प्रलपसि भग्नं भग्नमिति ।

कञ्चुकी—देव न किचित् । किं तु शमनार्थमस्यानिमित्तस्य विज्ञापयितव्यो देव इति स्वामिभक्तिर्मां मुखरयति ।

भानुमती—आर्यपुत्र, अन्तर्यतामेतत् प्रसन्नब्राह्मणवेदघोषेण । [अज्जउत्त, अन्तरीअदु एद पसण्णबह्मणवेअघोसेण ।]

राजा—(सावज्ञम्) ननु गच्छ । पुरोहितसुमित्राय निवेदय ।

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रान्तः)

King—Fie (upon you), raver ! Wretch of an old man ! What is this infatuation of yours today ?

Chamberlain—Your Majesty, no infatuation whatever indeed ! The very truth I am stating.

> Broken by terrible wind, the flag of your Majesty's chariot fell on the ground, giving out continuously a piteous lamentation as it were through the tinkling of its bells. **24**

King—As the (whole) world was shaken by the velocity of the strong gale, (naturally) the flag of (my) chariot (also) was broken. Why are you then, thus shouting impudently ' Broken, broken ' ?

Chamberlain—Nothing, Your Majesty. But my devotion to my master prompts me to speak out with the idea that (*iti*) a request be made to Your Majesty for the appeasement of this ill omen.

Bhānumatī—My noble lord, let this be averted by the loud chanting of the *Vedas* by *Brāhmaṇas*, pleased (with gifts).

King—(*Disparagingly*) All right, go. Convey (this matter) to the priest, *Sumitra*.

Chamberlain—As Your Majesty commands. (*exit*).

(प्रविश्य) प्रतीहारी—(सोद्वेगमुपसृत्य) जयतु जयतु महाराजः । महाराज, महादेवी खल्वेषा सिन्धुराजमाता दुःशला च प्रतीहारभूमौ तिष्ठति । [जअदु जअदु महाराओ । महाराअ, महादेवी क्खु एसा सिन्धुराअमादा दुस्सला अ पडिहारभूमीए चिट्ठदि ।]

राजा—(किंचिद्विचिन्त्य । आत्मगतम्) किं जयद्रथमाता दुःशला चेति । कच्चिदभिमन्युवधामर्षितैः पाण्डुपुत्रैर्न किंचिदत्याहितमाचेष्टितं भवेत् । (प्रकाशम्) गच्छ प्रवेशय शीघ्रम् ।

प्रतीहारी—यद्देव आज्ञापयति । (निष्क्रान्ता) [जं देवो आणवेदि ।]

(ततः प्रविशति सभ्रान्ता जयद्रथमाता दुःशला च)

(उभे सास्त्रं दुर्योधनस्य पादयोः पततः)

माता—परित्रायतां परित्रायतां कुमारः । [परित्ताअदु परित्ताअदु कुमालो ।]

(दुःशला रोदिति)

राजा—(ससंभ्रममुत्थाप्य) अम्ब, समाश्वसिहि, समाश्वसिहि । किमत्याहितम् । अपि कुशलं समराङ्गणेष्वप्रतिरथस्य जयद्रथस्य ।

(*Entering*) **Door-Keeper**—(*Approaching in distress*) May Your Majesty be victorious! Be victorious! Your Majesty, the great queen here, the mother of the king of the *Sindhus* (i. e. *Jayadratha*) and *Duhśalā* are at the gate.

King—(*Pondering a while. To himself*) What, the mother of *Jayadratha* and *Duhśalā*? I hope, nothing calamitous has been done by the sons of *Pāṇḍu*, roused to anger at *Abhimanyu*'s slaughter! (*Aloud*) Go, usher (them in) quickly.

(*Then enters embarassed mother of Jayadratha and also Duhśalā*).

(*Both tearfully Prostrate at Duryodhana's feet*).

Mother—Let the prince protect, protect.

Door-Keeper—As Your Majesty commands. (*Exit*)

King—(*Raising them hastily*) Mother, be appeased, be appeased. What is the danger? Is all well with *Jayadratha*, the unrivalled chariot-fighter on battle-fields?

माता—जात, कुतः कुशलम् । [जाद, कुदो कुसलम् ।]

राजा—कथमिव ।

माता—(साशङ्कम्) अद्य खलु पुत्रवधामर्षितेन गाण्डीविनानस्तमिते दिवसनाथे तस्य वधः प्रतिज्ञातः । [अज्ज क्खु पुत्तवहामरिसिदेण गण्डीविणा अणत्थमिदे दिवहणाहे तस्स वहो पडिण्णादो ।]

राजा—(सस्मितम्) इदं तदश्रुकारणमम्बाया दुःशलायाश्च । पुत्रशोकादुन्मत्तस्य किरीटिनः प्रलापैरेवमवस्था । अहो मुग्धत्वमबलानां नाम । अम्ब, कृतं विषादेन । वत्से दुःशले, अलमश्रुपातेन । कुतश्चायं तस्य धनंजयस्य प्रभावो दुर्योधनबाहुपरिघरक्षितस्य महाराजजयद्रथस्य विपत्तिमुत्पादयितुम् ।

माता—जात, जात, ते हि पुत्रबन्धुवधामर्षोद्दीपितकोपानला अनपेक्षितशरीरा वीराः परिक्रामन्ति । [जाद, जाद, दे हि पुत्तबन्धुवहामरिसुद्दीविदकोवाणला अणपेक्खिदसरीरा बीराः परिक्कमन्ति ।

राजा—(सोपहासम्) एवमेतत् । सर्वजनप्रसिद्धैवामर्षिता पाण्डवानाम् । पश्य ।

Mother—Dear boy, whence (can it be) well ?

King—How now ?

Mother—(*Apprehensively*) To-day, indeed, before the lord of the day has set, his death has been avowed by the wielder of the *Gāṇḍīva* (i. e. *Arjuna*) roused to anger by the slaughter of (his) son.

King—(*Smilingly*) So this is the cause of the tears of the mother and of *Duhśalā*. Such (is your) condition on account of the ravings of *Kirītin* (i e. *Arjuna*) maddened with grief for (his) son ! Oh the simple-minded-ness of women ! Mother, away with dejection. Dear *Duhśalā*, enough of shedding tears. Whence can *Dhanañjaya* have the prowess to bring about the death of the great king *Jayadratha* protected, as he is, by the club-like arms of *Duryodhana* ?

Mother—Dear child, dear child, they, the fire of their wrath kindled by the impatience at the slaughter of their son and kinsman, are moving about (like) warriors regardless of their bodies.

King—(*With derision*) So it is ! The unforgiving spirit of the *Pāṇḍavas* is but well known to all people. See.

हस्ताकृष्टविलोलकेशवसना दुःशासनेनाज्ञया
पाञ्चाली मम राजचक्रपुरतो गौर्गौरिति व्याहृता ।
तस्मिन्नेव स किं नु गाण्डिवधरो नासीत् पृथानन्दनो
यूनः क्षत्रियवंशजस्य कृतिनः क्रोधास्पदं किं न तत् ॥ २५ ॥

माता—असमाप्तप्रतिज्ञाभारस्यात्मवधोऽस्य प्रतिज्ञातः । [असमत्तपडिण्णाभारस्स आप्पवहो से पडिण्णादो ।]

राजा—यद्येवमलमानन्दस्थानेऽपि ते विषादेन । ननु वक्तव्यमुत्सन्नः सानुजो युधिष्ठिर इति । अन्यच्च मातः, का शक्तिरस्ति धनंजयस्यान्यस्य वा कुरुशतपरिवारवर्धितमहिम्नः कृपकर्णद्रोणाश्वत्थामादिमहारथपराक्रमद्विगुणीकृतनिरावरणविक्रमस्य नामापि ग्रहीतुं ते तनयस्य । अयि सुतपराक्रमानभिज्ञे,

धर्मात्मजं प्रति यमौ च कथैव नास्ति
मध्ये वृकोदरकिरीटभृतोर्बलेन ।

By *Duhśāsana* at my command (and) in the very presence of the assemblage of kings, *Pāñcālī*, who was dragged by the hand and whose hair and garment had become loose, was addressed as 'a cow, a cow' ! Was not that wielder of *Gāṇḍīva*, the son of *Pṛthā*, present in that very (assembly) ? Is that not a matter for wrath to a youthful man , born in the race of *Kṣatriyas* (who thinks himself to be) blessed ? **25**

Mother—(But) he has avowed self-immolation if his mighty vow is (left) unfulfilled !

King—If so, then away with your dejection on account of a matter which, in fact, is a matter for joy. Why, it should be said (i. e. Now be sure) that *Yudhiṣṭhira* together with his younger brothers is now uprooted. Moreover, oh mother, what power has *Dhanañjaya* or any one else to utter even the name of your son, whose greatness is enhanced by a circle of a hundred *Kurus*, and whose unrestricted valour is doubled by the prowess of such great chariot fighters as *Kṛpa*, *Karṇa*, *Droṇa* and *Aśvatthāman*. O (you), not fully conversant with your son's valour,

As regards the son of *Dharma* (i e. *Yudhiṣṭhira*) and the twins (i. e. *Nakula* and *Sahadeva*) there can be no talk at

एकोऽपि विस्फुरितमण्डलचापचक्रं
कः सिन्धुराजमभिषेणयितुं समर्थः ॥ २६ ॥

भानुमती—आर्यपुत्र, यद्यप्येवं तथापि गुरुकृतप्रतिज्ञाभारः स्थानं खलु शङ्कायाः । [अज्जउत्त, जइवि एव्वं तहवि गुरुकिदपडिण्णाभारो ट्ठाणं क्खु सङ्काए ।]

माता–साधु, कालोचितं भणितं भानुमत्या । [साहु, कालोइदं भणिअं भाणुमदीए ।]

राजा—आः, ममापि नाम दुर्योधनस्य शङ्कास्थानं पाण्डवाः । पश्य ।

कोदण्डज्याकिणाङ्कैरगणितरिपुभिः कङ्कटोन्मुक्तदेहैः
श्लिष्टान्योन्यातपत्रैः सितकमलवनभ्रान्तिमुत्पादयद्भिः ।
रेणुग्रस्तार्कभासां प्रचलदसिलतादन्तुराणां बलाना-
माक्रान्ता भ्रातृभिर्मे दिशि दिशि समरे कोटय संपतन्ति ॥ २७ ॥

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all (as being possible rivals of *Jayadratha*). Out of *Vṛkodara* and *Kirīṭabhṛt* (i. e. *Bhīma* and *Arjuna*) which one is able per force to attack the king of the *Sindhus* whose long drawn bow is flashing in the rim? 26

Bhānumatī—My noble lord, though it is so, yet he is, indeed, a source of fear since the responsibility of the vow taken by him is heavy.

Mother—Well, opportune, indeed, is said by *Bhānumatī*.

King—Ah, are the *Pāṇḍavas* a source of fear even to me, *Duryodhana*? See

Crores of soldiers, that have screened the lustre of the sun with the dust (raised by them) and are bristling with sharp swords that are being brandished, are marching in groups in every direction on the battle-field, commanded by my brothers, who possess the marks of scars inflicted by the bow-string, who care not for the enemies and hence have discared their armours from their bodies and who with their umbrellas closely touching one another, create an illusion of a bed of white lotuses. 27

अपि च भानुमति, विज्ञातपाण्डवप्रभावे किं त्वमप्येवमाशङ्कसे। पश्य।

दुःशासनस्य हृदयक्षतजाम्बुपाने
दुर्योधनस्य च यथा गदयोरुभङ्गे।
तेजस्विनां समरमूर्धनि पाण्डवानां
ज्ञेया जयद्रथवधेऽपि तथा प्रतिज्ञा ॥ २८ ॥

कः कोऽत्र भोः। जैत्र मे रथमुपकल्पय तावत्। यावदहमपि तस्य प्रगल्भपाण्डवस्य जयद्रथपरिरक्षणेनैव मिथ्याप्रतिज्ञावैलक्ष्यसंपादितमशस्त्रपूतं मरणमुपादिशामि।

(प्रविश्य) कञ्चुकी—देव,

उद्घातक्वणितविलोलहेमघण्टः
प्रालम्बद्विगुणितचामरप्रहासः।
सज्जोऽयं नियमितवल्गिताकुलाश्वः
शत्रूणां क्षपितमनोरथो रथस्ते ॥ २९ ॥

Moreover, O *Bhānumatī*, who know full well the prowess of the *Pāṇḍavaṣ*, how is it that you also entertain such fear? See.

The vow of high spirited *Pāṇḍavas* for the slaughter of *Jayadratha* should be understood as being on a par with their vow for the drinking of the blood from *Duhśāsana's* heart and that for the breaking of the thigh of *Duryodhana* with a mace. **28**

Who, who is there? Qickly make ready my victorious chariot; and I shall, by mere protection of *Jayadratha*, advise the vain *Pāṇḍava* (to have) death brought about by the embarassment at the falsity (i e. non-fulfilment) of his vow and not hallowed by weapons.

(*Entering*) Chamberlain—Your Majesty,

Here ready is your chariot, the gold bells of which dangle and tinkle at (every) jolt, the brightness of whose chowries is doubled by the hanging garlands, whose horses are restrained in their trotting and hence are restive and which cuts off the heart's desires of the enemies. **29**

राजा—देवि, प्रविश त्वमभ्यन्तरमेव। ('यावदहमपि तस्य प्रगल्भपाण्डवस्य'– इत्यादि पठन् परिक्रामति)

(निष्क्रान्ताः सर्वे)

इति द्वितीयोऽङ्कः

King—*My Queen*, enter the inner apartment. (*Moves about saying* '*and I also etc.*').

(*All exuent*).

END OF ACT II.

तृतीयोऽङ्कः

(ततः प्रविशति विकृतवेषा राक्षसी)

राक्षसी—(विकृत विहस्य । सपरितोषम्)

हतमानुषमांसभोजने कुम्भसहस्रं वसाभिः संचितम् ।
अनिशं च पिबामि शोणितं वर्षशतं समरो भवतु ॥ १ ॥

(नृत्यन्ती सपरितोषम्) यदि सिन्धुराजवधदिवस इव दिवसे दिवसे समरकर्म प्रतिपद्यतेऽर्जुनस्ततः पर्याप्तभरितकोष्ठागार मांसशोणितैर्मे गृहं भविष्यति । (परिक्रम्य दिशोऽवलोक्य च) अथ क्व खलु गतो मे रुधिरप्रियो भविष्यति । भवतु । शब्दायिष्ये तावत् । अरे रुधिरप्रिय, रुधिरप्रिय, इत एहि ।

हदमाणुशमशभोअणे कुम्भशहश्शं वशाहिं शंचिए ।
अणिशं अ पिवामि शोणिअं वलिशशदं शमले हुवीअदु ॥ १ ॥

(नृत्यन्ती सपरितोषम्) जइ शिन्धुलाअवहदिअहे विअ दिअहे दिअहे शमलकम्म पडिवज्जइ अज्जुणे तदो पज्जत्तभलिदकोट्ठागाले मशशोणिएहिं मे गेहे हुवीअदि । होदु शद्दावइश्शं दाव । अले लुहिलप्पिआ, लुहिलप्पिआ, इदो एहि ।]

ACT III

(*Then enters a hideously dressed demoness*).

Demoness—(*Hideously laughing. With satisfaction*)

In feasting upon the flesh of slain persons, a thousand pitchers have been filled up with fat (by me). And I am constantly drinking blood. May there be war for a hundred years ! 1

(*Dancing with satisfaction*) If, as on the day of the slaughter of the king of the *Sindhus*, *Arjuna* performs feat of war, then (my) house will have its store-room filled to the brim with flesh and blood. (*Moving about and looking in all directions*) But where possibly my *Rudhirapriya* might have gone ! well ! just I shall call out (to him). Oh *Rudhirapriya*, *Rudhirapriya*, come here.

(ततः प्रविशति तथाविधो राक्षसः)

राक्षसः—(श्रमं नाटयन्)

प्रत्यग्रहतानां मांसं यद्युष्णं रुधिरं च लभ्यते ।
तदेष मम परिश्रमः क्षणमात्रमेव लघु नश्येत् ॥ २ ॥

[पच्चग्गहदाण मशए जइ उण्हे लुहिले अ लब्भइ ।
ता एशे मह पलिश्शमे क्खणमेत्त एव्व लहु णश्शइ ॥२॥]

(राक्षसी पुनर्व्याहरति)

रासक्षः—(आकर्ण्य) अरे का मां शब्दायते । (विलोक्य) कथं प्रिया मे वसागन्धा । (उपसृत्य) वसागन्धे, कस्मान्मां शब्दायसे ।

रुधिरासवपानमत्ते रणाहिण्डनस्खलद्गात्रि ।
शब्दायसे कस्मान्मां प्रिये पुरुषसहस्रं हतं श्रूयते ॥ ३ ॥

[अले के म शद्दावेदि । (विलोक्य) कह पिआ मे वशागन्धा । (उपसृत्य) वशागन्धे, कीश म शद्दावेशि ।

लुहिलाशवपाणमत्तिए लणहिण्डन्तखलन्तगत्तिए ।
शद्दाआशि कीश म पिए पुलिशशहश्श हद शुणीअदि ॥३॥]

राक्षसी—अरे रुधिरप्रिय, इद खलु मया तव कारणात् प्रत्यग्रहतस्य कस्यापि राजर्षेः प्रभूतवसास्नेहचिक्कणं कोष्णं नवरुधिरमग्रमांसं चानीतम् । तत् पिबैतत् ।

[अले लुहिलप्पिआ, एद क्खु मए तुह कालणादो पच्चग्गहदश्श कश्शावि

(*Then enters a demon of that description*)

Demon—(*Gesticulating fatigue*)

If flesh and warm blood of freshly killed (men) could be obtained, then this fatigue of mine would quickly disappear but just for a moment 2

(*The Demoness again calls out*)

Demon—(*Listening*) Oh who is calling out to me? (*Looking*) How now! My dear *Vasāgandhā*! (*Approaching*) *Vasāgandhā*, why are you calling out to me?

(Oh you) intoxicated with drinking the wine (in the form) of blood, with your limbs faltering on account of (constant) wandering on the battle (field), my dear, why are you calling out to me? A thousand men are reported to be killed 3

Demoness—Oh *Rudhirapriya*, here indeed have I brought for your sake the warm fresh blood greasy with the oiliness of

लाएशिणो प्पहूदवशाशिणेहच्चिक्कण कोण्हं णवल्लुहिल अग्गमश अ आणीदम्। ता पिवाहि णम्।]

राक्षसः—(सपरितोषम्) वसागन्धे, सुष्टु। शोभनं त्वया कृतम्। बलवदस्मि पिपासितः। तदुपनय। [वशागन्धे, शुठ्ठु। शोहण तुए किदम्। बाढं अह्मि पिवाशिए। ता उवणेहि।]

राक्षसी—अरे रुधिरप्रिय, ईदृशेऽपि नाम हतनरगजतुरङ्गमशोणितवसासमुद्रदुःसंचरे समरे परिभ्रमंस्त्वं पिपासितोऽसीत्याश्चर्यमाश्चर्यम्। [अले लुहिलप्पिआ, एदिशे वि णाम हदणलगअतुलङ्गमशोणिअवशाशमुद्ददुश्शचले शमले पडिब्भमन्ते तुम पिवाशिएशि त्ति अच्चलिअ अच्चलिअम्]

राक्षसः—अयि सुस्थिते, ननु पुत्रशोकसंतप्तहृदयां स्वामिनी हिडिम्बादेवीं प्रेक्षितुं गतोऽस्मि। [अइ शुत्थिदे, ण पुत्तशोअशन्तत्तहिअअं शामिणीं हिडिम्बादेवी पेक्खिदु गदह्मि।]

राक्षसी-रुधिरप्रिय, अद्यापि स्वामिन्या हिडिम्बादेव्या, घटोत्कचशोको नोपशाम्यति। [लुहिलप्पिआ, अज्जवि शामिणीए हिडिम्बादेवीए घडुक्कअशोए ण उपशमइ।]

राक्षसः—वसागन्धे, कुतोऽस्या उपशमः। केवलमभिमन्युशोकसमानदुःखया

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abundant fat and excellent flesh, of some royal sage recently killed. So drink it.

Demon—(*With satisfaction*) *Vasāgandhā*, good! Well has been done by you. Deeply thirsty am I. So bring (it)

Demoness—Oh *Rudhirapriya*, wonder, wonder indeed it is that you should be thirsty, though wandering here and there on such a battle (field), rendered difficult for moving about with its ocean of the blood and fat of the slain men, elephants, and horses!

Demon—Oh you who are cosily seated (in the house), you know (*nāma*), I had gone to see (our) lady, Queen *Hiḍimbā*, whose heart is afflicted with grief for (her) son

Demoness—*Rudhirapriya*, our Lady Queen *Hidimbā's* grief for *Ghaṭotkaca* is not passified even now?

Demon—Oh *Vasāgandhā* whence can it (have) passification?

सुभद्रादेव्या याज्ञसेन्या च कथं कथमपि समाश्वास्यते । [वशागन्धे, कुदो शे उवशमे । केवलं अहिमण्णुशोअशमाणदुक्खाए शुभद्दादेवीए जण्णशेणीए अ कधं कध वि शमाश्शाशीअदि ।]

राक्षसी—रुधिरप्रिय, गृहाणैतद्धस्तिशिरःकपालसंचितमग्रमांसोपदंशम् । पिब नवशोणितासवम् । [लुहिलप्पिआ, गेण्ह एदं हत्थिशिलक्कवालशचिअ अग्गमशोवदशम् । पिवाहि णवशोणिआशवम् ।]

राक्षसः—(तथा कृत्वा) वसागन्धे, अथ कियत्प्रभूतं त्वया संचितं रुधिरमग्रमांसं च । [वशागन्धे, अह किअप्पहूद तुए शचिअ लुहिल अग्गमश अ ।]

राक्षसी—अरे रुधिरप्रिय, पूर्वसंचितं त्वमपि जानास्येव । नवसंचितं शृणु तावत् । भगदत्तशोणितैः कुम्भः, सिन्धुराजवसाभिः कुम्भौ द्वौ, द्रुपदमत्स्याधिपभूरिश्रवःसोमदत्तबाह्लीकप्रमुखाणां नरेन्द्राणामन्येषामपि प्राकृतपुरुषाणां रुधिरमांसैः पूरितानि घटशतान्यसंख्यानि सन्ति मे गेहे । [अले लुहिलप्पिआ, पुव्वशचिअ तुमं वि जाणाशि जेव्व । णवशचिअ शिणु दाव । भअदत्तशोणिएहि कुम्भे, शिन्धुलाअवशाहिं कुम्भे दुवे, दुवदमच्छाहिवभूलिश्शवशोमदत्तबह्लीअप्पमुहाण णलिन्दाण अण्णाण वि पाकिदपुलिशाण लुहिलमशेहिं पुलिदाइ घडशदाइ अशक्खाइ शन्ति मे गेहे ।]

Just she is being appeased somehow by *Yājñasenī* and Queen *Subhadrā*, possessed of a similar grief for *Abhimanyu*.

Demoness—*Rudhirapriya*, take this condiment of excellent flesh stored in an elephant's skull. (And) drink the wine (in the form) of fresh blood

Demon—(*So doing*) *Vasāgandhā*, now how much blood and excellent flesh have you stored ?

Demoness—O *Rudhirapriya*, (our) previous store you already know. Now listen to (what is) nowly stored up. One pitcher (filled) with the blood of *Bhagadatta*, two pitchers with the fat of the *Sindhu* king, and innumerable hundreds of pitchers filled with the blood and flesh of lords of men, prominent among them being *Drupada*, the *Matsya* king, *Bhūriśravas*, *Somadatta*, and *Bālhīka*, and also of other ordinary men I have in my house.

राक्षसः—(सपरितोषमालिङ्ग्य) साधु सुगृहिणि, साधु । अनेन ते सुगृहिणीत्वेनाद्य पुनः स्वामिन्या हिडिम्बादेव्याः संविधानेन च प्रनष्टं मे जन्मदारिद्र्यम् । [शाहु शुग्घलिणिए, शाहु । इमिणा दे शुग्घलिणित्तणेण अज्ज उण शामिणीए हिडिम्बादेवीए शाविहाणेण अ प्पणट्ठ मे जम्मदालिद्दम् ।]

राक्षसी—रुधिरप्रिय, कीदृशं स्वामिन्या संविधानं कृतम् । [लुहिलप्पिआ, केलिशे शामिणीए शविहाणए किदे ।]

राक्षसः—वसागन्धे, आज्ञप्तः खल्वहं स्वामिन्या हिडिम्बादेव्या यथा रुधिरप्रिय, अद्यप्रभृति त्वया आर्यपुत्रभीमसेनस्य पृष्ठतोऽनुपृष्ठं समर आहिण्डितव्यमिति । तत् तस्यानुमार्गगामिनो हतमानुषशोणितनदीदर्शनप्रनष्टबुभुक्षापिपासस्येहैव मे स्वर्गलोको भविष्यति । त्वपमि विस्रब्धा भूत्वा रुधिरवसाभिः कुम्भसहस्रं संचिनु । [वशागन्धे, आणत्ते क्खु हग्गे शामिणीए हिडिम्बादेवीए जह लुहिलप्पिआ अज्जप्पहुदि तुए अज्जउत्तभीमशेणश्श पिट्ठदोऽणुपिट्ठ शमले आहिण्डिदव्वं त्ति । ता तश्श अणुमग्गगामिणो हअमाणुशशोणिअणईदंशणप्पणट्ठबुभुक्खापिवाशश्श इह एव्व मे शग्गलोओ हुवीअदि । तुम वि वीशद्धा भाविअ लुहिलवशाहि कुम्भशहश्श शचेहि ।]

Demon—(*Embracing her with satisfaction*) Well, good wife, well. By this good housewifery of yours and also by the arrangement (made) by our Lady, Queen *Hiḍimbā*, has disappeared my life's poverty

Demoness—Oh *Rudhirapriya*, what sort of arrangement has been made by (our) Lady ?

Demon—*Vasagandhā*, commanded I am indeed by our Lady, Queen *Hiḍimbā*, as follows: '*Rudhirapriya*, from today you should move in the wake of my lord Bhīmasena, in war.' Thus as I move in his wake, I shall have heaven here only, my hunger and thirst completely disappearing at the sight of the river of the blood of the slain men. You also, being quite at ease, fill up a thousand pitchers with blood and fat.

राक्षसी—रुधिरप्रिय, किंनिमित्तं कुमारभीमसेनस्य पृष्ठत आहिण्डयते। [लुहिलप्पिआ, किणिमित्त कुमालभीमशेणश्श पिट्ठदो आहिण्डीअदि ।]

राक्षसः—वसागन्धे, तेन हि स्वामिना वृकोदरेण दुःशासनस्य रुधिरं पातुं प्रतिज्ञातम् । तच्चास्माभी राक्षसैरनुप्रविश्य पातव्यम् । [वशागन्धे, तेण हि शामिणा विओदलेण दुश्शाशणश्श लुहिल पादु पडिण्णादम् । त च अह्मेहिं लक्खशेहि अणुप्पविशिअ पादव्वम् ।]

राक्षसी—(सहर्षम्) साधु स्वामिनि, साधु । सुसंविधानो मे भर्ता कृतः। [शाहु शामिणीए, शाहु । शुशाविहाणे मे भत्ता किदे ।]

(नेपथ्ये महान कलकलः)

राक्षसी—(आकर्ण्य । ससम्भ्रमम्) अरे रुधिरप्रिय, कि नु खल्वेष महान् कलकलः श्रूयते । [अले लुहिलप्पिआ, कि णु क्खु एशे महन्ते कलअले शुणीअदि ।]

राक्षस—(दृष्ट्वा) वसागन्धे, एष खलु धृष्टद्युम्नेन द्रोणः केशेष्वाकृष्यासिपत्रेण व्यापाद्यते । [वशागन्धे, एशे क्खु धिट्टज्जुण्णेण दोणे केशेशु आकड्ढिअ अशिवत्तेण वावादीअदि ।]

राक्षसी—(सहर्षम्) रुधिरप्रिय, एहि । गत्वा द्रोणस्य रुधिरं पिबावः। [लुहिलप्पिआ, एहि । गच्छिअ दोणश्श लुहिल पिबह्म ।]

Demoness—*Rudhirapriya*, (but) for what purpose have you to move in the wake of Prince *Bhīmasena*?

Demoness—*Vasāgandhā*, by that Lord *Vrkodara* it is avowed to drink *Duḥśāsana's* blood. And that is to be drunk by us demons, entering into his body.

Demoness—(*Joyfully*) Well, my Lady, well! My husband has been given a good assignment.

(*Behind the curtain a great din*)

Demoess—Oh *Rudhirapriya*, what possibly is this great din (that is) heard?

Demon—(*Looking*) Vasāgandhā, here, indeed, is *Droṇa* being dragged by the hair and killed with his sword by *Dhṛṣṭadyumna*.

Demoness—(*Joyfully*) *Rudhirapriya*, come. Going (there) we (shall) drink *Droṇa's* blood.

राक्षसः—(सभयम्) वसागन्धे, ब्राह्मणशोणितं खल्वेतत् । गलं दहद्दहत् प्रविशति । तत् किमेतेन । [वशागन्धे,बह्मणशोणिअ क्खु एद । गलअ दहन्ते दहन्ते पविशदि । ता कि एदिणा ।]

(नेपथ्ये पुनः कलकलः)

राक्षसी—रुधिरप्रिय, पुनरप्येष महान् कलकलः श्रूयते । [लुहिलप्पिआ, पुणोवि एशे महन्ते कलअले शुणीअदि ।]

राक्षसः—(नेपथ्याभिमुखमवलोक्य) वसागन्धे, एष खल्वश्वत्थामाकृष्टासिपत्र इत एवागच्छति । कदाचिद् द्रुपदसुतरोषेणावामपि व्यापादयिष्यति । तदेहि । अतिक्रमावः । [वशागन्धे, एशे क्खु अश्शत्थामे आकड्डिदाशिवत्ते इदो एव्व आअच्छदि । कदावि दुवदशुदलोशेण अह्मेवि वावादइश्शइ । ता एहि । अतिक्कमह्म ।]

(निष्क्रान्तौ)

प्रवेशकः

(ततः प्रविशत्याकृष्टखड्गः कलकलमाकर्णयन्नश्वत्थामा)

अश्वत्थामा—

महाप्रलयमारुतक्षुभितपुष्करावर्तक-
प्रचण्डघनगर्जितप्रतिरवानुकारी मुहुः ।

Demon—(*Fearfully*) *Vasāgandhā*, it is a *Brāhmaṇa's* blood, indeed ! It enters (the belly) burning the throat. So what is the good of it ?

(*Behind the curtain again a din*)

Demoness—*Rudhirapriya*, once again here is heard a great din.

Demon—(*Looking in the direction of the curtain*) *Vasāgandhā*, here indeed is *Aśvatthāman* coming this way only with his sword drawn out. Perhaps through his wrath against *Drupada*'s son he may kill us also. So come. We shall go away. (*Exuent*)

End of Intertude

(*Then enters with his sword drawn, Aśvatthāman, listening to the din.*)

Whence this unprecedented and repeated uproar today in front, from the ocean of battle, frightening to the ears, blocking up the cavities of the two worlds, resembling the terrific

रवः श्रवणभैरवः स्थगितरोदसीकन्दरः
कुतोऽद्य समरोदधेरयमभूतपूर्वः पुरः ॥ ४ ॥

(विचिन्त्य) ध्रुवं गाण्डीविना सात्यकिना वृकोदरेण वा यौवनदर्पादतिक्रान्तमर्यादेन परिकोपितस्तातः समुल्लङ्घ्य शिष्यप्रियतामात्मप्रभावसदृशमाचेष्टते । तथा हि ।

यद् दुर्योधनपक्षपातसदृशं युक्तं यदस्त्रग्रहे
रामाल्लब्धसमस्तहेतिगुरुणो वीर्यस्य यत् सांप्रतम् ।
लोके सर्वधनुष्मतामधिपतेर्यच्चानुरूपं रुषः
प्रारब्धं रिपुघस्मरेण नियतं तत् कर्म तातेन मे ॥ ५ ॥

(पृष्ठतो विलोक्य) तत् कोऽत्र । रथमुपनयतु । अथवालमिदानीं मम रथप्रतीक्षया । सशस्त्र एवास्मि सजलजलधरप्रभाभासुरेण सुप्रग्रहविमलकलधौतत्सरुणामुना खड्गेन । यावत् समरभुवमवतरामि । (परिक्रम्य । वामाक्षिस्पन्दनं सूचयित्वा) अये कथं ममापि नामाश्वत्थाम्नः समरमहोत्सवप्रमोदनिर्भरस्य तातविक्रमदर्शनलालसस्यानिमित्तानि समरगमनविघ्नमुत्पादयन्ति । भवतु

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crash of the clouds, *Puskarāvartakas*, agitated by the storm of the great deluge ! 4

(*Pondering*) Surely father enraged by the wielder of *Gāṇḍīva*, *Sātyaki*, or *Vṛkodora*, who in his youthful pride has transgressed the bounds of decorum, is doing (war) worthy of his (famous) self, setting aside his (usual) affection for pupils To explain,

Certainly by my father, the devourer of enemies, is commenced that activity which is worthy of the espousal of the cause of *Duryodhana*, which is befitting his wielding of arms, which is commensurate with the prowess, mighty owing to all the missiles being obtained from *Rāma* (i. e. *Paraśurāma*), and which is appropriate to the wrath of the over-lord of all the bow-wielders in the world. 5

(*Looking back*) So, who is here ? Let (him) bring (my) chariot. Or rather, enough of (this idea of) my waiting for a chariot I am already armed with this sword with its butt of pure gold very easy to grasp and bristling with the grandeur of a watery cloud. I shall just get down to the battle-field. (*Moving about. Gesticulating the throbbing of the left eye*) Ah, how now ! Even to me, *Aśvatthāman*, filled with extreme joy at the war-festivity, and very eager for the sight of (my) father's valorous

गच्छामि । (सावष्टम्भ परिक्रम्याग्रतो विलोक्य च) कथमवधीरितक्षात्रधर्माणामुज्झितसत्पुरुषोचितलज्जावगुण्ठनानां विस्मृतस्वामिसत्कारलघुचेतसां द्विरदतुरङ्गमचरणचारिणामगणितकुलयशःसदृशपराक्रमव्रतानां रणभूमेः समन्तादपक्रामतामयं महान्नादो बलानाम् । (निरूप्य) हा हा धिक्कष्टम् । कथमेते महारथाः कर्णादयोऽपि समरात् पराङ्मुखा भवन्ति । कथं नु ताताधिष्ठितानामपि बलानामियमवस्था भवेत् । भवतु, संस्तम्भयामि । भो भोः कौरवसेनासमुद्रवेलापरिपालनमहामहीधरा नरपतयः, कृतं कृतममुना समरपरित्यागसाहसेन ।

यदि समरमपास्य नास्ति मृत्यो-
र्भयमिति युक्तमितोऽन्यतः प्रयातुम् ।
अथ मरणमवश्यमेव जन्तोः
किमिति मुधा मलिनं यशः कुरुध्वे ॥ ६ ॥

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deeds, ill omens are creating obstacle in going to the battle (field) ! Let it be. I (will) go. (*Moving about haughtily and looking in front*) How now ! The great tumult of the forces running away helter skelter from the battle-field, disregarding their duty as a *Ksatriya*, throwing away the veil of shame befitting good persons, forgetting the honour done (to them) by (their) Lord with their fickle hearts, consisting of (the divisions of) elephants, cavalry and infantry and not minding their vow of (performing) valorous deeds worthy of their fame and family ! (*Gazing*) Ah, alas, Fie, Woe ! How now ! These great chariot-fighters, *Karṇa* and others also, are turned away from the battle (field) ! How now ! Should this be the plight of forces commanded even by (my) father ! Let it be. I shall slop (them). Oh Oh kings, the mighty mountains for the keeping intact of the coast of the ocean of the *Kaurava* forces, enough, enough of this rash deed of deserting the battle (field).

If on deserting the battle (field) there is no fear of death (to a creature) then it would be right to go away from here. But to a creature death is but compulsory. Why then in vain do you make (your) reputation blirred ! 6

अपि च ।

अस्त्रज्वालावलीढप्रतिबलजलधेरन्तरौर्वायमाणे
सेनानाथे स्थितेऽस्मिन् मम पितरि गुरौ सर्वधन्वीश्वराणाम् ।
कर्णालं संभ्रमेण व्रज कृप समरं मुञ्च हार्दिक्य शङ्कां
ताते चापद्वितीये वहति रणधुरं को भयस्यावकाशः ॥ ७ ॥

(नेपथ्ये) कुतोऽद्यापि ते तातः ।

अश्वत्थामा—(श्रुत्वा) किं ब्रूथ-'कुतोऽद्यापि ते तातः' इति । (सरोषम्) आः क्षुद्रः समरभीरवः, कथमेवं प्रलपतां वः सहस्रधा न दीर्णमनया जिह्वया ।

दग्धुं विश्वं दहनकिरणैर्नोदिता द्वादशार्का
वाता वाता दिशि दिशि न वा सप्तधा सप्त भिन्नाः ।
छन्नं मेघैर्न गगनतलं पुष्करावर्तकाद्यैः
पापं पापाः कथयत कथं शौर्यराशेः पितुर्मे ॥ ८ ॥

Moreover,

As long as my father, who acts like sub-marine fire in the ocean of the hostile hosts swallowed by the flames of his missiles, and who is the preceptor of all the best wielders of bows, continues to be the commander of the army,: O *Karṇa*, away with confusion ; *Kṛpa*, go to war ; *Hārdikya*, shed (all) fear (For) while my father, with bow for his mate, is bearing the brunt of war, what scope is there for fear ? **7**

(*Behind the curtain*) where is your father even now ?

As'vatthāman—(*Listening*) What say you—'where is your father even now ?' (Wrathfully) Ah, wretches, cowards at war, how has not this your tongue split into thousand pieces while (you are) raving in this manner !

The twelve suns have not risen to burn the Universe with their burning rays, nor have the seven times seven winds begun to blow in every direction, nor has the expanse of the sky been covered up by *Puskarāvartaka* and other clouds. How do you then, O sinners, state evil about my father, the mass of prowess ? **8**

(प्रविश्य सम्भ्रान्तः सप्रहारः) सूतः—परित्रायतां परित्रायतां कुमारः । (पादयोः पतति ।)

अश्वत्थामा—(विलोक्य) अये, कथं तातस्य सारथिरश्वसेनः । आर्य, ननु त्रैलोक्यत्राणक्षमस्य सारथिरसि । किं मत्तः परित्राणमिच्छसि ।

सूतः—(उत्थाय । सकरुणम्) कुतोऽद्यापि ते तातः ।

अश्वत्थामा—(सावेगम्) किं तातो नामास्तमुपगतः ।

सूतः—अथ किम् ।

अश्वत्थामा—हा तात । (मोहमुपगतः)

सूतः—कुमार, समाश्वसिहि समाश्वसिहि ।

अश्वत्थामा—(लब्धसंज्ञः । सास्रम्) हा तात,हा सुतवत्सल, हा लोकत्रयैकधनुर्धर, हा जामदग्न्यास्त्रसर्वस्वप्रतिग्रहप्रणयिन्, क्वासि । प्रयच्छ मे प्रतिवचनम् ।

(*Entering embarrassed and with wounds*) **Charioteer**—protect, protect (me), Prince. (*Falls at his feet*)

As'vatthāman—(*Seeing*) Oh, how now ! Father's charioteer, *As'vasena* ! Venerable sir, why, you are the charioteer of one who is capable of (affording) protection to (all) the three worlds. Why do you seek protection from me ?

Charioteer—(*Rising up. Pathetically*) Whence is your father even now !

As'vatthāman—(*With agitation*) What ! Has, indeed, father gone to set ?

Charioteer—Then what (i. e yes).

As'vatthāman—Ah, father ! (*Swoons*)

Charioteer—Prince, be appeased, be appeased.

As'vatthāman—(*Regaining consciousness. With tears*) Ah father, alas, affectionate to (your) son, the one bow-wielder of the three worlds, alas, you who are the ambitious receiver of the whole wealth in the form of missiles of the son of *Jamadagni*, where are you ? Give a reply (to my call).

सूतः—कुमार, अलमत्यन्तशोकावेगेन वीरपुरुषोचितां विपत्तिमुपगते पितरि त्वमपि तदनुरूपेणैव वीर्येण शोकसागरमुत्तीर्य सुखी भव।

अश्वत्थामा—(अश्रूणि विमुच्य) आर्य, कथय कथय कथं तादृग्भुजवीर्यसागरस्तातोऽपि नामास्तमुपगतः।

किं भीमाद् गुरुदक्षिणां गुरुगदां भीमप्रिय प्राप्तवान्

सूतः—शान्त पाप, शान्तं पापम्।

अश्वत्थामा—

अन्तेवासिदयालुरुज्झितनयेनासादितो जिष्णुना।

सूतः—कथमेवं भविष्यति।

अश्वत्थामा—

गोविन्देन सुदर्शनस्य निशितं धारापथं प्रापितः

सूतः—एतदपि नास्ति।

Charioteer—Prince, enough of extreme vehemence of grief. When your father has met death befitting a warlike man, you on your part (*api*) be happy, crossing the ocean of grief with prowess worthy of him.

As'vatthāman—(*Shedding tears*) Venerable Sir, tell, tell, how, indeed, father the ocean of that kind of prowess of arms, also has set?

> Did he from *Bhīma*, affectionate to *Bhīma* as he was, receive the massy mace as preceptor's foe? 9 *a*

Charioteer—Let sin be appeased, let sin be appeased.

As'vatthāman—

> Compassionate to (his) pupils as he was, was he overpowered by *Jiṣṇu* (i.e. *Arjuna*) abandoning all (rules of) good conduct? 9 *b*

Charioteer—How would this be?

As'vatthāman—

> By *Govinda* was he caught within the range of the sharp edge of his *Sudarśana*? 9 *c*

Charioteer—This also is not (the case).

अश्वत्थामा—

शङ्के नामपदमन्यतः खलु गुरोरेभ्यश्चतुर्थादहम् ॥ ९ ॥

सूतः—कुमार,

एतेऽपि तस्य कुपितस्य महास्त्रपाणेः
किं धूर्जटेरिव तुलामुपयान्ति संख्ये ।
शोकोपरुद्धहृदयेन यदा तु शस्त्रं
त्यक्तं तदास्य विहितं रिपुणातिघोरम् ॥ १० ॥

अश्वत्थामा—किं पुनः कारणं शोकस्यास्त्रपरित्यागस्य वा ।

सूतः—ननु कुमार एव कारणम् ।

आश्वत्थामा—कथमहमेव नाम ।

सूतः—श्रूयताम् । (अश्रूणि विमुच्य)

अश्वत्थामा हत इति पृथासूनुना स्पष्टमुक्त्वा
स्वैरं शेषे गज इति किल व्याहृतं सत्यवाचा ।

As'vatthāman—

I fear not death of my father from any one else, indeed, the fourth beyond these three. 9 *d*

Charioteer—Prince,

Can even these stand comparison in war with him wielding a mighty missile in his hand, enraged, like God Śiva? But when weapon was abandoned by him with his heart struck with grief, then was the very heinous deed perpetrated on him by the enemy. 10

As'vatthāman—But what was the cause of (his) sorrow or abandonment of weapon?

Charioteer—Why, the Prince himself was the cause!

As'vatthāman—How could I myself possibly (be the cause)?

Charioteer—Listen. (shedding tears).

Having clearly said, 'Aśvatthāman is killed', by the son of *Pṛthā*, true of speech, was listlessly said by way of supplement (*śeṣa*) the word '*elephant*'. On hearing it (i.e. the earlier

तच्छ्रुत्वासौ दयिततनयः प्रत्ययात् तस्य राज्ञः
शस्त्राण्याजौ नयनसलिलं चापि तुल्यं मुमोच ॥ ११ ॥

अश्वत्थामा—हा तात, हा सुतवत्सल, हा वृथामदर्थपरित्यक्तजीवित, हा शौर्यराशे, हा शिष्यप्रिय, हा युधिष्ठिरपक्षपातिन् । (रोदिति)

सूतः—कुमार, अलमत्यन्तपरिदेवनकार्पण्येन ।

अश्वत्थामा—

श्रुत्वा वधं मम मृषा सुतवत्सलेन
तात त्वया सह शरैरसवो विमुक्ताः ।
जीवाम्यहं पुनरहो भवता विनापि
क्रूरेऽपि तन्मयि मुधा तव पक्षपातः ॥ १२ ॥

(मोहमुपगतः)

सूतः—समाश्वसितु समाश्वसितु कुमारः ।

(ततः प्रविशति कृपः)

कृपः—(सोद्वेग निःश्वस्य)

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part), he (i e *Droṇa*), to whom son was very dear, owing to (his) confidence in that king (i e. his truthfulness), abandoned on the battle-field tears as well as weapons simultanesouly. **11**

As'vatthāman—Ah father, alas, affectionate to your son, alas, you who abandoned your life in vain for my sake, alas, you mass of war-like prowess, ah affectionate to your pupils, ah you, who had a partiality for *Yudhiṣṭhira*. (*Weeps*)

Charioteer—Prince, enough of this indignity of extreme lamentation.

As'vatthāman—

Hearing of my false slaughter, by you, affectionate to your son as you were, O father, were abandoned *prāṇas* (life) along with arrows. But I, alas, continue to live even without you. Cruel (as I am), towards me vain, indeed, was your partiality (*Swoons*) **12**

(*Then enters Kṛpa*)

Kṛpa—(*Sighing with grief*)

धिक्सानुजं कुरुपतिं धिगजातशत्रुं
धिग्भूपतीन् विफलशस्त्रभृतो धिगस्मान् ।
केशग्रहः खलु तदा द्रुपदात्मजाया
द्रोणस्य चाद्य लिखितैरिव वीक्षितो यैः ॥ १३ ॥

तत् कथं नु खलु वत्समद्य द्रक्ष्याम्यश्वत्थामानम् । अथ वा हिमवत्सारगुरुचेतसि ज्ञातलोकस्थितौ तस्मिन्न खलु शोकावेगमहमाशङ्के । किं तु पितुः परिभवमसदृशमुपश्रुत्य न जाने कि व्यवस्यतीति । अथ वा

एकस्य तावत् पाकोऽयं दारुणो भुवि वर्तते ।
केशग्रहे द्वितीयेऽस्मिन्नूनं निःशेषिताः प्रजाः ॥ १४ ॥

(विलोक्य) तदयं वत्सस्तिष्ठति । यावदुपसर्पामि । (उपसृत्य । ससम्भ्रमम्) वत्स, समाश्वसिहि ।

अश्वत्थामा—(संज्ञां लब्ध्वा । सास्रम्) हा तात, हा सकलभुवनैकगुरो, (आकाशे) युधिष्ठिर, युधिष्ठिर,

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Fie upon the lord of the *Kurus* together with his younger brothers; fie upon *Ajātaśatru*; fie upon the lords of the earth wielding weapons in vain; fie upon us (all) by whom the seizure of the hair of the daughter of *Drupada* then and of *Droṇa* to-day was witnessed as though they were painted (portraits) only. **13**

Then how shall I possibly see dear *Aśvatthāman*, indeed, today? Or rather, I should not expect vehemence of grief in him, indeed whose mind is broad and possessed of the strength of *Himālaya*, and who is acquainted with the state of things in the world. But on listening to the unworthy insult of (his) father, I don't know, what he would do. Or rather,

Here is, for the present, on the earth the dire result of one (seizure of hair). Now after this second seizure of hair, verily all beings are (as good as) destroyed without any remainder. **14**

(*Looking*) So here is my boy. I shall just move near him. (*Approaching. In confusion*) Dear boy, be appeased, be appeased.

As'vatthāman—(*Regaining consciousness. With tears*) Alas, father, ah, the one preceptor of the whole universe, (*in the air*) *Yudhiṣṭhira, Yudhiṣṭhira,*

आ जन्मनो न वितथं भवता किलोक्तं
न द्वेक्षि यज्जनमतस्त्वमजातशत्रुः ।
ताते गुरौ द्विजवरे मम भाग्यदोषात्
सर्वं तदेकपद एव कथं निरस्तम् ॥ १५ ॥

सूतः—कुमार, एष ते मातुलः पार्श्वे शारद्वतस्तिष्ठति ।

अश्वत्थामा—(पार्श्वे विलोक्य । सबाष्पम्) मातुल, मातुल,

गतो येनाद्य त्वं सह रणभुवं सैन्यपतिना
य एकः शूराणां गुरुसमरकण्डूनिकषणः ।
परीहासाश्चित्राः सततमभवन् येन भवतः
स्वसुः श्लाघ्यो भर्ता क्व नु खलु स ते मातुल गतः ॥ १६ ॥

कृपः—वत्स, परिगतपरिगन्तव्य एव भवान् । तदलमत्यन्तशोकावेगेन ।

अश्वत्थामा—मातुल, परित्यक्तमेव मया परिदेवितम् । एषोऽहं सुतवत्सलं तातमेवानुगच्छामि ।

Right from your (very) birth, it is said, a lie was not told by you. Since you do not hate people, therefore (you are called *Ajātaśatru*. How is all that all of a sudden, scattered away (by you) in the case of (my) father, (your) preceptor, an eminent *Brāhmaṇa* through the defect of my fortune ? **15**

Charioteer—Prince, here is your maternal uncle *Śāradvata*, standing by your side

As'vatthāman—(*Looking at his side With tears*), Maternal uncle, maternal uncle,

Where, indeed, is gone, say, maternal uncle, the praiseworthy husband of your sister, together with whom, as commander of forces, you went to the battle-field, who alone is the pacifier of the strong itch of the brave to fight and with whom you always have had striking jokes. **16**

Kṛpa—Child, you surely know what is to be known. So enough of (this) extreme vehemence of grief.

As'vatthāman—Maternal uncle, I have already set aside lamentation. Here I follow my father affectionate to his son.

कृपः—वत्स, अनुपपन्नमीदृशं व्यवसितं भवद्विधानाम् ।

सूतः—कुमार, अलमतिसाहसेन ।

अश्वत्थामा—आर्य शारद्वत,

मद्वियोगभयात् तातः परलोकमितो गतः ।
करोम्यविरहं तस्य वत्सलस्य सदा पितुः ॥ १७ ॥

कृपः—वत्स, यावदयं संसारस्तावत् प्रसिद्धैवेयं लोकयात्रा यत् पुत्रैः पितरो लोकद्वयेऽप्यनुवर्तनीया इति । पश्य ।

निवापाञ्जलिदानेन केतनैः श्राद्धकर्मभिः ।
तस्योपकारे शक्तस्त्वं किं जीवन् किमुतान्यथा ॥ १८ ॥

सूतः—आयुष्मन्, यथैव मातुलस्ते शारद्वतः कथयति तत् तथा ।

अश्वत्थामा—आर्य, सत्यमेवेदम् । किन्त्वतिदुर्वहत्वाच्छोकभारस्य न शक्नोमि तातविरहितः क्षणमपि प्राणान् धारयितुम् । तद् गच्छामि तमेवोद्देशं यत्र तथावि-

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Kṛpa—My boy, unbecoming is such a course for peasons like you

Charioteer—Prince, enough of extreme rashness.

As'vatthāman—Venerable *Śāradvata*,

Through fear of separation from me, father went to the other world from here. I shall procure an everlasting absence of separation for that loving father. **17**

Kṛpa—My boy, so far as this wordly life goes, this custom of the people is but well-known viz. that fathers are to be served by the sons in both the worlds. See.

Would it be when you are living or rather when otherwise, that you would be able to be of service to him by offering him a cavity-ful of libation (of water), by religious rites, and by performance of the *Śrāddha* ceremony? **18**

Charioteer—Long-lived ones it is exactly as your maternal uncle *Śāradvata* says it.

As'vatthāman—Venerable sir, it is, indeed, true. But owing to the extreme unbearableness of the grief's burden I am unable to hold my life even for a moment, bereft of my father as I am.

धमपि पितरं द्रक्ष्यामि । (उत्तिष्ठन् खड्गमालोक्य विचिन्त्य च) कृतमद्यापि शस्त्रग्रहणविडम्बनया । भगवन् शस्त्र,

गृहीतं येनासीः परिभवभयान्नोचितमपि
प्रभावाद्यस्याभून्न खलु तव कश्चिन्न विषयः ।
परित्यक्तं तेन त्वमसि सुतशोकान्न तु भयाद्
विमोक्ष्ये शस्त्र त्वामहमपि यतः स्वस्ति भवते ।। १९ ।।

(**नेपथ्ये**) भो भो राजानः, कथमिह भवन्तः सर्वे गुरोर्भारद्वाजस्य परिभवममुना नृशंसेन प्रयुक्तमुपेक्षन्ते ।

अश्वत्थामा—(आकर्ण्य । शनैः शनैः शस्त्रं स्पृशन्) किं गुरोर्भारद्वाजस्य परिभवः ।

(**पुनर्नेपथ्ये**)

आचार्यस्य त्रिभुवनगुरोर्न्यस्तशस्त्रस्य शोकाद्
द्रोणस्याजौ नयनसलिलक्षालितार्द्राननस्य ।

So I (shall) go to that very place where I shall see my father at least in that condition. (*Getting up, looking at the sword, and pondering*) Enough of this mockery of wielding a weapen even now O divine weapon,

By whom you were wielded, unfittingly though, out of fear of insults (from others), through whose prowess, indeed, there was none who could not be your province, by him you are now abandoned through grief for (his) son, but not through fear. (Now) since I also shall abandon you, O weapon, (all) hail to you ! 19

(*Desires to abandon*).

(*Behind the curtain*) O you kings, how do you all here connive at the insult of the preceptor, *Bhāradvāja*, perpetrated by this wicked person ?

As'vatthāman—(*Listening. Touching the weapon slowly and slowly*) what, an insult to the preceptor *Bhāradvāja* ?

(*Again behind the curtain*)

Having laid his hand on the head, white with age, of the preceptor *Droṇa*, the teacher of the three worlds, who had put down his weapon out of grief in the battle and whose

मौलौ पाणिं पलितधवले न्यस्य कृत्वा नृशंसं
धृष्टद्युम्नः स्वशिबिरमयं याति सर्वे सहध्वम् ॥ २० ॥

अश्वत्थामा—(सक्रोधं सकम्पं च कृपसूतौ दृष्ट्वा) किं नामेदम् ।

प्रत्यक्षमात्तधनुषां मनुजेश्वराणां
प्रायोपवेशसदृशं व्रतमास्थितस्य ।
तातस्य मे पलितमौलिनिरस्तकाशे
व्यापारितं शिरसि शस्त्रमशस्त्रपाणेः ॥ २१ ॥

कृपः—वत्स, एवं किल जनः कथयति ।

अश्वत्थामा—किं तातस्य दुरात्मना परिमृष्टमभूच्छिरः ।

सूतः—(सभयम्)कुमार,आसीदयं तस्य तेजोराशेर्देवस्य नवः पारिभवावतारः।

अश्वत्थामा—हा तात, हा पुत्रप्रिय, मम मन्दभागधेयस्य कृते शस्त्रपरित्यागात् तथाविधेन क्षुद्रेणात्मा परिभावितः । अथ वा,

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face washed and wet with water from the eyes, and having committed the wicked act, *Dhṛṣṭadyumna* is here going to his camp You all tolerate this ! 20

As'vatthāman—(*Wrathfully and with tremor looking at Kṛpa and the charioteer*) What can this be !

Was it really in the very presence of the kings armed with bows that the weapon was used by him on my father's head that surpassed the *kāśa* flowers (in whiteness) with its crown characterised by the grey of age—my father who was practising as it were a vow similar to the *prāyopaveśa* and who had no weapon in his hand ? 21

Kṛpa—My boy, so, indeed, the people say.

As'vatthāman—What, was the head of (my) father touched roughly by that wicked-souled man ?

Charioteer—(*Fearfully*) Prince, this was, indeed, a new case of an insult of that god-like (person), the mass of lustre.

As'vatthāman—Alas, my father, alas you affectionate to (your) son, you got yourself insulted by abandoning weapon for my sake, the unfortunate one, at the hands of a mean fellow like that. Or rather,

परित्यक्ते देहे रणशिरसि शोकान्धमनसा
शिरः श्वा काको वा द्रुपदतनयो वा परिमृशेत् ।
स्फुरद्दिव्यास्त्रौघद्रविणमदमत्तस्य च रिपो-
र्ममैवायं पादः शिरसि निहितस्तस्य न करः ॥ २२ ॥

आः दुरात्मन् पाञ्चालापसद,

तातं शस्त्रग्रहणविमुखं निश्चयेनोपलभ्य
त्यक्त्वा शङ्कां खलु विदधतः पाणिमस्योत्तमाङ्गे ।
अश्वत्थामा करधृतधनुः पाण्डुपाञ्चालसेना-
तूलोत्क्षेपप्रलयपवनः किं न यातः स्मृतिं ते ॥ २३ ॥

युधिष्ठिर, युधिष्ठिर, अजातशत्रो, अमिथ्यावादिन्, धर्मपुत्र, सानुजस्य ते किमनेनापकृतम् । अथ वा किमनेनालीकप्रकृतिजिह्मचेतसा । अर्जुन,सात्यके, बाहुशालिन् वृकोदर, माधव, युक्तं नाम भवतां सुरासुरमनुजलोकैकधनुर्धरस्य

When, with his mind blinded by grief, (all care about) body was abandoned (by him) in the brunt of war, a dog, a crow, or a son of *Drupada* may touch (his) head roughly. But here I plant this my foot on the head of the enemy who is intoxicated with the pride of his wealth in the form of the flow of celestial, bright weapons, not however my hand 22

Ah wicked-souled wretch of a *Pāñcāla,*

Knowing for certain of my father being averse to taking up arms, when you lay your hands on his head leaving aside all nervousness, did not *Aśvathāman* then occur to your memory, as being the wind of world-destruction for blowing away cotton in the form of the forces of the *Pāṇḍus* and the *Pāñcālas* ? 23

Yudhiṣṭhira, *Yudhiṣṭhira*, you who have no enemies, who never tell a lie, the son of *Dharma*, what injury has he (i e *Droṇa*) done to you along with your younger brothers ? Or what is the use of this one whose mind is untruthful and naturally crooked ? *Arjuna, Sātyaki*, *Vṛkodara*, the mighty-armed one, *Mādhava*, was it, I say, proper for you to connive at the head of the twice-

द्विजन्मनः परिणतवयसः सर्वाचार्यस्य विशेषतो मम पितुरमुना द्रुपदकुलकलङ्केन मनुजपशुना स्पृश्यमानमुत्तमाङ्गमुपेक्षितुम् । अथ वा सर्व एवैते पातकिनः । किमेतैः ।

कृतमनुमतं दृष्टं वा यैरिदं गुरु पातकं
मनुजपशुभिर्निर्मर्यादैर्भवद्भिरुदायुधैः ।
नरकरिपुणा सार्धं तेषां सभीमकिरीटिना-
मयमहमसृङ्मेदोमांसैः करोमि दिशां बलिम् ॥ २४ ॥

कृपः—वत्स, किं न संभाव्यते भारद्वाजतुल्ये बाहुशालिनि दिव्यास्त्रग्रामकोविदे भवति ।

अश्वत्थामा—भो भोः पाण्डवमत्स्यसोमकमागधेयाः क्षत्रियापसदाः,

पितुर्मूर्ध्नि स्पृष्टे ज्वलदनलभास्वत्परशुना
कृतं यद् रामेण श्रुतिमुपगतं तन्न भवताम् ।

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born, aged, preceptor of all, the one bow-wielder among the multitudes of gods, demons and men, especially myfather, being touched by that brute of a man, the bane to the family of *Drupada* ? Or rather all these without an exception (*eva*) are sinners. What is the good of these ?

Here I make an oblation to the quarters with blood, fat and flesh of all those, together with *Bhīma* and *Kirīṭin*, along with the *Enemy of Naraka*, (i e. Kṛṣna) by whom, brutes of men as you are, transgressing all limits of decorum, and having your arms raised, was perpetrated, suffered, or witnessed this great sin. **24**

Kṛpa—My boy, what is not possible for you, a compeer of *Bhāradvāja* (in valour), mighty-armed, and well-versed in a variety of celestial weapons as you are ?

As'vatthāman—Oh, you wretched *Ksatriyas*, *Pāṇḍavas*, *Matsyas*, *Somakas* and *Māgadheyas*,

Has not that come to your ears which was done by *Paraśurāma*, with his axe dazzling like burning fire, when (his) father's head was touched ? Is not *Aśvatthāman*, blind with

किमद्याश्वत्थामा तदरिरुधिरासारविघसं
न कर्म क्रोधान्धः प्रभवति विधातुं रणमुखे ॥ २५ ॥

सूत, गच्छ त्वं सर्वोपकरणैः सांग्रामिकैः सर्वायुधैरुपेतं महाहवलक्षणं नामास्मत्स्यन्दनमुपनय ।

सूतः—यदाज्ञापयति कुमारः । (निष्क्रान्तः)

कृपः—वत्स, अवश्यप्रतिकर्तव्येऽस्मिन् दारुणे निकाराग्नौ सर्वेषामस्माकं कोऽन्यस्त्वामन्तरेण शक्तः प्रतिकर्तुम् । किं तु—

अश्वत्थामा—किमतः परम् ।

कृपः—सैनापत्येऽभिषिच्य भवन्तमिच्छामि समरभुवमवतारयितुम् ।

अश्वत्थामा—मातुल, परतन्त्रमिदमकिंचित्करं च ।

कृपः—वत्स, न खलु परतन्त्रं नाकिंचित्करं च । पश्य ।

भवेदभीष्ममद्रोणं धार्तराष्ट्रबलं कथम् ।
यदि तत्तुल्यकर्माऽत्र भवान् धुरि न युज्यते ॥ २६ ॥

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rage, not competent to perform in the brunt of war today a deed wherein the shower of his enemies blood would serve as remains of food (*vighasa*)? 25

Charioteer, go and bring our chariot named *Mahāhavalakṣana*, equipped with all implements and all weapons of war.

Charioteer—As commands the Prince (*Exit*).

Kṛpa—My boy, who among us all but you is able to counteract this dreadful fire of insult which has to be counteracted? But—

As'vatthāman—What else than this?

Kṛpa—I desire to make you go down to the battle-field after installing you as the commander (of the forces).

As'vatthāman—Maternal uncle, this depends on (the whims of) others and is besides not of much consequence.

Kṛpa—My boy, (it is) indeed neither dependent on others nor of no consequence. See.

How will the forces of the son of *Dhṛtarāṣṭra* fare in the absence of *Bhīṣma* and *Droṇa*, if you, their compeer in (war) activities, are not put to the yoke here? 26

कृतपरिकरस्य भवादृशस्य त्रैलोक्यमपि न क्षमं परिपन्थीभवितुं किं पुनर्यौधिष्ठिरबलम् । तदेवं मन्ये परिकल्पिताभिषेकोपकरणः कौरवराजो न चिरात् त्वामेवाभ्यपेक्षमाणस्तिष्ठतीति ।

अश्वत्थामा—यद्येव त्वरते मे परिभवानलदह्यमानमिदं चेतस्तत्प्रतीकारजलावगाहनाय । तदहं गत्वा तातवधविषण्णमानसं कुरुपतिं सैनापत्यस्वयंग्रहणप्रणयसमाश्वासनया मन्दसंतापं करोमि ।

कृपः—वत्स, एवमिदम् । अतस्तमेवोद्देशं गच्छावः । (परिक्रामतः)

(ततः प्रविशतः कर्णदुर्योधनौ)

दुर्योधनः—अङ्गराज,

तेजस्वी रिपुहतबन्धुदुःखपारं
बाहुभ्यां व्रजति धृतायुधप्लवाभ्याम् ।
आचार्यः सुतनिधनं निशम्य संख्ये
किं शस्त्रग्रहसमये विशस्त्र आसीत् ॥ २७ ॥

When persons like you have girded up their loins, not even the three worlds can withstand them; much less (*kim punah*) Yudhisthira's army. So I think thus: The king of the *Kauravas*, having made ready all the necessaries of the installation, is waiting for you (to come up) ere long.

As'vatthāman—If so, impatient to dive in the water of retaliation is my heart which is being scorched by the fire of insult. So going (there) I shall assuage the pangs of the lord of the *Kurus* dejected at heart by the slaughter of my father (as he is), with the consolation in the form of my solicitude for valuntary assumption of the commander's responsibility.

Kṛpa—My boy, so this (is). Hence to that very place we shall go. (*They move about*)

(*Then enter Karṇa and Duryodhana*)

Duryodhana—King of *Angas*,

A spirited man goes to the other end of (i. e. crosses) the grief for relatives slain by the enemy, with arms holding the oars in the form of weapons. How is it then that the preceptor; hearing the death of his son in war, remained without a weapon at the time for taking it up? **27**

अथवा सूक्तमिदमभियुक्तैः प्रकृतिर्दुस्त्यजेति । यतः शोकान्धमनसा तेन विमुच्य क्षत्रधर्मकार्कश्यं द्विजातिधर्मसुलभो मार्दवपरिग्रहः कृतः ।

कर्णः—राजन्, न खल्विदमेवम् ।

दुर्योधनः—कथं तर्हि ।

कर्णः—एवं किलास्याभिप्रायो यथाश्वत्थामा मया पृथिवीराज्येऽभिषेक्तव्य इति। तस्याभावाद् वृद्धस्य मे ब्राह्मणस्य वृथा शस्त्रग्रहणमिति तथा कृतवान् ।

दुर्योधनः—(सशिरःकम्पम्) एवमिदम् ।

कर्णः—एतदर्थं च कौरवपाण्डवपक्षपातप्रवृत्तमहासंग्रामस्य राजकस्य परस्परक्षयमपेक्षमाणेन तेन प्रधानपुरुषवध उपेक्षा कृता ।

दुर्योधनः—उपपन्नमिदम् ।

कर्णः—अन्यच्च राजन्, द्रुपदेनाप्यस्य बाल्यात् प्रभृत्यभिप्रायवेदिना न स्वराष्ट्रे वासो दत्तः ।

Or, it has been well-said by the learned that nature is hard to renounce; for, by him with his mind blinded with grief, was given up the sternness of the *Ksatriya* duties and was taken up the softness natural to the duties of *Brāhmaṇa*.

Karṇa—Your Majesty, surely it is not so

Duryodhana—How then (you think, it is)?

Karna—Thus, indeed, was his intention: '*Aśvatthāman* should be crowned by me the king of the earth. But in his absence the wielding of weapons on my part, an old *Brāhmaṇa* as I am, is futile'. With this thought (*iti*) he acted thus.

Duryodhana—(*With a nod of his head*) Is this so?

Karṇa—And for this purpose (only) indifference to the slaughter of important persons was shown by him expecting as he did the mutual destruction of the entire group of kings who had commenced great war by siding with *Kauravas* and *Pāṇḍavas* respectively.

Duryodhana—This is plausible.

Karṇa—And further, Your Majesty, he was not allowed residence in his territory by *Drupada* also knowing as he did his intention from the very boyhood.

दुर्योधनः—साधु अङ्गराज, साधु । निपुणमभिहितम् ।

कर्णः—न चायं ममैकस्याभिप्रायः । अन्येऽभियुक्ता अपि नैवेदमन्यथा मन्यन्ते ।

दुर्योधनः—एवमेतत् । कः संदेहः ।

दत्वाभयं सोऽतिरथो वध्यमानं किरीटिना ।
सिन्धुराजमुपेक्षेत नैवं चेत् कथमन्यथा ॥ २८ ॥

कृपः—(विलोक्य) वत्स, एष दुर्योधनः सूतपुत्रेण सहास्यां न्यग्रोधच्छायायामुपविष्टस्तिष्ठति । तदुपसर्पावः ।

(तथा कृत्वा) **उभौ**—विजयतां कौरवेश्वरः ।

दुर्योधनः—(दृष्ट्वा) अये कथं कृपोऽश्वत्थामा च (आसनादवतीर्य । कृपं प्रति) गुरो अभिवादये (अश्वत्थामानमुद्दिश्य) आचार्यपुत्र,

एह्यस्मदर्थहततात परिष्वजस्व
क्लान्तैरिदं मम निरन्तरमङ्गमङ्गैः ।

Duryodhana—Well, *Anga*-king, well. Cleverly have you stated (the matter).

Karṇa—And this is not the opinion of me alone. Even other wise men do not think this in (any) other (light).

Duryodhana—So it is. What doubt (can there be)?

If it were not so, how could it otherwise be that that unparalleled chariot-fighter, after promising absence of fear, should connive at the king of the *Sindhus* being slaughtered by *Kirīṭin*? 28.

Kṛpa—(*Looking*) My boy, here is *Duryodhana* seated in the shade of this Banian tree together with the charioteer's son (i. e. *Karṇa*). So let us approach (them)

(*Doing so*) **Both**—May the Lord of the *Kauravas* be victorious!

Duryodhana—(*Looking*) Oh, how now, *Aśvatthāman* and *Kṛpa*! (*Getting down from his seat. To Kṛpa*) Preceptor, I bow (to you) (*Referring to Aśvatthāman*) Preceptor's son,

Come (you), whose father has been slain for our sake, embrace fast with your drooping limbs this body of mine. This

स्पर्शस्तवैष भुजयोः सदृशः पितुस्ते
शोकेऽपि नो विकृतिमेति तनूरुहेषु ॥ २९ ॥

(आलिङ्ग्य पार्श्वे उपवेशयति)

(अश्वत्थामा बाष्पमुत्सृजति)

कर्णः—द्रौणायने, अलमत्यर्थमात्मानं शोकानले प्रक्षेप्तुम् ।

दुर्योधनः—आचार्यपुत्र, को विशेष आवयोरस्मिन् व्यसनमहार्णवे । पश्य ।

तातस्तव प्रणयवान् स पितुः सखा मे
शस्त्रे यथा तव गुरुः स तथा ममापि ।
किं तस्य देहनिधने कथयामि दुःखं
जानीहि तद् गुरुशुचा मनसा त्वमेव ॥ ३० ॥

कृपः—वत्स, यथाह कुरुपतिस्तथैवैतत् ।

अश्वत्थामा—राजन्, एवं पक्षपातिनि त्वयि युक्तमेव शोकभारं लघूकर्तुम् । किं तु

मयि जीवति मत्तातः केशग्रहमवाप्तवान्
कथमन्ये करिष्यन्ति पुत्रेभ्यः पुत्रिणः स्पृहाम् ॥ ३१ ॥

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touch of your arms is similar to that of your father Even
in grief it effects a change in our hair. 29

(*Embracing him, seats him by his side*).

(*Aśvatthāman sheds tears*)

Karṇa—Son of *Droṇa*, enough of thowing yourself extremely into the fire of grief.

Duryodhana—Preceptor's son, what is the difference between us two so far as this great ocean of calamity is concerned ? See,

He was a father to you, to me, father's loving friend.
As (he) was a preceptor in the arms to you, so was he to me.
How shall I convey the anguish (that I have) at the destruction of his body ? Imagine it for yourself with your mind
(struck) with heavy grief. 30

Kṛpa—My boy, it is just as the lord of the *Kurus* has said.

As'vatthāman—Your Majesty, when you thus side with me favourably, it is but proper (for me) to mitigate the burden of my sorrow. But,

Even when I am alive, my father suffered the seizure of
hair. How can others, having sons, indulge in hopes from
their sons ? 31

कर्णः—द्रौणायने, किमत्र क्रियते यदनेनैव सर्वपरिभवपरित्राणहेतुना शस्त्रमुत्सृजता तादृशीमवस्थामात्मा नीतः ।

अश्वत्थामा—अङ्गराज, किमाह भवान् किमत्र क्रियत इति । श्रूयतां यत् क्रियते ।

यो यः शस्त्रं बिभर्ति स्वभुजगुरुमदः पाण्डवीनां चमूनां
यो यः पाञ्चालगोत्रे शिशुरधिकवया गर्भशय्यां गतो वा ।
यो यस्तत्कर्मसाक्षी चरति मयि रणे यश्च यश्च प्रतीपः
क्रोधान्धस्तस्य तस्य स्वयमपि जगतामन्तकस्यान्तकोऽहम् ॥ ३२ ॥

अपि च । भो जामदग्न्यशिष्य कर्ण,

देशः सोऽयमरातिशोणितजलैर्यस्मिन् ह्रदाः पूरिताः
क्षत्रादेव तथाविधः परिभवस्तातस्य केशग्रहः ।
तान्येवाहितशस्त्रघस्मरगुरूण्यस्त्राणि भास्वन्ति मे
यद् रामेण कृतं तदेव कुरुते द्रौणायनिः क्रोधनः ॥ ३३ ॥

Karṇa—Son of *Droṇa*, what can be done in this matter when he, capable of protection of all from insults, himself reduced his own self to that condition by abandoning (his) weapon ?

As'vatthāman—*Aṅga* king, what do you say—'what can be done in this matter ?' Listen what can be done in this matter.

Whoever among the forces of the *Pāṇḍavas*, having great pride of his arms, wields a weapon, whoever there exists in the race of the *Pāñcālas*, a child, a man of advanced age, or lying on the bed of the womb ; whoever has been a witness to that act and whoever stands against me as I move on the battle-field, of all those, of even the destroyer of the worlds (himself), will I be the slayer, blinded with rage (as I am). 32

Moreover, O pupil of *Jamadagni's* son, *Karṇa*,

This is the very place, where, with water in the form of enemies' blood, pools were filled up (by *Paraśurāma*) ; an insult of that type consisting of the seizure of the hair of (my) father, (has occurred) at the hands of the same soldier-class ; the same are my shining missiles, powerful to devour the enemies' arms. What has been done by *Paraśurāma*, the same will the enraged son of *Droṇa* do. 33

दुर्योधनः—आचार्यपुत्र, तस्य तथाविधस्यानन्यसाधारणस्य ते वीरभावस्य किमन्यत् सदृशम् ।

कृपः—राजन्, सुमहान् खलु द्रोणपुत्रेण वोढुमध्यवसितः समरभारः। तदहमेवं मन्ये भवता कृतपरिकरोऽयमुच्छेत्तुं लोकत्रयमपि समर्थः । किं पुनर्यौधिष्ठिरबलम् । अतोऽभिषिच्यतां सैनापत्ये ।

दुर्योधनः—सुष्ठु, युज्यमानमभिहितं युष्माभिः । किं तु प्राक्प्रतिपन्नोऽयमर्थोऽङ्गराजस्य ।

कृपः—राजन्, असदृशपरिभवशोकसागरे निमज्जन्तमेनमङ्गराजस्यार्थे नैवोपेक्षितुं युक्तम् । अस्यापि तदेवारिकुलमनुशासनीयम् । अतः किमस्य पीडा न भविष्यति ।

अश्वत्थामा—राजन्, किमद्यापि युक्तायुक्तविचारणया ।

प्रयत्नपरिबोधितः स्तुतिभिरद्य शेषे निशा-
मकेशवमपाण्डवं भुवनमद्य निःसोमकम् ।

Duryodhana—Preceptor's son, what else would be natural to your famous and uncommon prowess?

Kṛpa—Your Majesty, great indeed is the responsibility of war that the son of *Droṇa* has resolved to undertake. So I think thus: 'With his loins girded by you, he is capable of exterminating even the three worlds. How much more so then the forces of *Yudhiṣṭhira*? Hence let him be installed the commander (of your forces).

Duryodhana—Well, a proper (suggestion) has been made by you. But already promised is this office to the king of the *Angas*.

Kṛpa—Your Majesty, it is not proper to neglect this (*Aśvatthāman*), plunging in the ocean of the grief of an unmerited insult, for the sake of the *Aṅga* king. He also has to chastise the same brood of enemies. So will it not be a (source of) affliction to him?

As'vatthāman—Your Majesty, what is the need for deliberations even at this stage as to what is proper and (what is) not so?

To-day you will sleep during the night, awakened with (great) efforts by eulogies (of your bards). To-day the universe is (sure) to be devoid of *Keśava* and devoid of the *Pāṇḍavas*

इयं परिसमाप्यते रणकथाद्य दोःशालिना-
मपैतु नृपकाननातिगुरुरद्य भारो भुवः ॥ ३४ ॥

कर्णः—(विहस्य)वक्तुं सुकरमिदं दुष्करमध्यवसितुम् । बहवः कौरवबलेऽस्य कर्मणः शक्ताः ।

अश्वत्थामा—अङ्गराज, एवमिदम् । बहवः कौरबलेऽत्र शक्ताः । कि तु दुःखोपहत शोकावेगवशाद् ब्रवीमि न पुनर्वीरजनाधिक्षेपेण ।

कर्णः—मूढ, दुःखितस्याश्रुपात. कुपितस्य चायुधद्वितीयस्य संग्रामावतरण-मुचितं नैवंविधाः प्रलापाः ।

अश्वत्थामा—(सक्रोधम्) अरे रे राधागर्भभारभूत, सूतापसद, ममापि नामाश्वत्थाम्नो दुःखितस्याश्रुभिः प्रातिक्रियामुपदिशासि न शस्त्रेण । पश्य ।

निर्वीर्यं गुरुशापभाषितवशात् किं मे तवेवायुधं
संप्रत्येव भयाद् विहाय समरं प्राप्तोऽस्मि किं त्वं यथा ।

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and devoid of the *Somakas*. Here is brought to a finish (by me) the talk of war today of those possessed of (mighty) arms. Let the burden of the earth, very heavy with the wilderness of kings, be off today. **34**

Karṇa—(*Laughing aloud*) To say this is easy, but do so is difficult. Many in the *Kaurava* army are capable of this act.

As'vatthaman—*Anga* king, so it (is), Many in the *Kaurava* army are capable of this But overpowered by grief through the force of the vehemence of sorrow I say (this), not through derision of the war-like people.

Karṇa—Fool, for one overpowered by sorrow the proper thing (to do) is shedding tears, and for an enraged (warrior), alighting on the battle-field with (his) weapon for a companion; (but) not such ravings.

As'vatthāman—(*Angrily*) Ah you who have become a mere burden to the womb of *Rādhā*, the bane of a charioteer, even to me, to *Aśvatthāman*, grieved as I am, you prescribe retaliation by means of tears, not with a weapon ? See,

Is my weapon, like yours, ineffective through the force of the utterance of the preceptor's curse? Have I even just now come here like you deserting the battle-field through fear ?

जातोऽहं स्तुतिवंशकीर्तनविदां किं सारथीनां कुले
क्षुद्रारातिकृताप्रियं प्रतिकरोम्यस्रेण नास्त्रेण यत् ॥ ३५ ॥

कर्णः—(सक्रोधम्) अरे रे वाचाट, वृथाशस्त्रग्रहणदुर्विदग्ध, बटो,

निर्वीर्यं वा सवीर्यं वा मया नोत्सृष्टमायुधम् ।
यथा पाञ्चालभीतेन पित्रा ते बाहुशालिना ॥ ३६ ॥

अपि च ।

सूतो वा सूतपुत्रो वा यो वा को वा भवाम्यहम् ।
दैवायत्तं कुले जन्म मदायत्तं तु पौरुषम् ॥ ३७ ॥

अश्वत्थामा—(सक्रोधम्) अरे रे रथकारकुलकलङ्क, अरे राधागर्भभारभूत, आयुधानभिज्ञ, तातमप्यधिक्षिपसि । अथ वा

स भीरुः शूरो वा प्रथितभुजसारस्त्रिभुवने
कृतं यत् तेनाजौ प्रतिदिनमियं वेत्ति वसुधा ।

Am I (like you) born in the race of charioteers well-versed in the recital of eulogies and genealogies ? Why shall I avenge the wrong done by a mean enemy with tears and not with a missile ? **35**

Karṇa—(*Wrathfully*) Ah you bravado ! foolishly vain with the wielding of a weapon in vain, O boy,

Whether ineffective or effective, the weapon was not abandoned by me as by your father of mighty arms, frightened at *Pāñcāla*. **36**

Moreover,

A charioteer or the son of a charioteer, who-so-ever I (may) be. Birth in a family is dependent on destiny; but dependent on me is valour ! **37**

As'vatthāman—(*Wrathfully*) Ah, you blot on the race of wheel-wrights, ah you who have been a mere burden to the womb of *Rādhā*, ignorant of the use of weapons, you run down even (my) father ? Or rather,

Whether he was timid or brave, the strength of his arms was well known in (all) the three worlds. What he did in war every day, this earth knows. As to how weapon was abandon-

परित्यक्तं शस्त्रं कथमिति स सत्यव्रतधरः
पृथासूनुः साक्षी त्वमसि रणभीरो क नु तदा ॥ ३८ ॥

कर्णः—(विहस्य) एवं भीरुरहम । त्वं पुनर्विक्रमैकरसं स्वपितरमनुस्मृत्य न जाने किं करिष्यसीति । महान् मे संशयो जातः । अपि च रे मूढ,

यदि शस्त्रमुज्झितमशस्त्रपाणयो
न निवारयन्ति किमरीनुदायुधान् ।
यदनेन मौलिदलनेऽप्युदासितं
सुचिरं स्त्रियेव नृपचक्रसंनिधौ ॥ ३९ ॥

अश्वत्थामा-(सक्रोध सकम्प च) दुरात्मन्, राजवल्लभ, प्रगल्भ सूतापसद, असंबद्धप्रलापिन्,

कथमपि न निषिद्धो दुःखिना भीरुणा वा
द्रुपदतनयपाणिस्तेन पित्रा ममाद्य ।
तव भुजबलदर्पाध्मायमानस्य वामः
शिरसि चरण एष न्यस्यते वारयैनम् ॥ ४० ॥

(तथा कर्तुमुत्तिष्ठति)

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ed by him, that son of *Pṛthā*, observer of the vow of truthfulness is a witness to it. Where, indeed, were you then, O coward, afraid of war ? **38**

Karṇa—*(Laughing aloud)* So, coward I am ! And you, I do not know, what you will do remembering your father, a homogeneous mass of heroism. I have a grave doubt. Moreover, O fool,

Even if weapon is abandoned, do (warriors) with no weapon in hand not ward off enemies with arms raised aloft, that he should have remained indifferent for long, like a woman, in the presence of the circle of kings, even at the cutting off of his head ? **39**

As'vatthāman—*(Wrathfully and with tremor)* Wicked-souled, king's favourite, audacious wretch of a charioteer, prattling nonsense,

For whatever reason was the hand of the son of *Drupada* not warded off to-day by my father, either (because he was) grieved or timid (But) here this left foot (of mine) is planted on the head of you who are puffed up with pride about your arms' strength. Ward this off. **40**

(Rises up to do so).

कृपदुर्योधनौ—गुरुपुत्र मर्षय मर्षय । (निवारयतः)

(अश्वत्थामा चरणप्रहार नाटयति)

कर्णः—(सक्रोधमुत्थाय । खड्गमाकृष्य ।) अरे दुरात्मन्, ब्रह्मबन्धो, आत्मश्लाघ,

जात्या काममवध्योऽसि चरणं त्विदमुद्धृतम् ।
अनेन लूनं खड्गेन पतितं द्रक्ष्यसि क्षितौ ॥ ४१ ॥

अश्वत्थामा—अरे मूढ, जात्या काममवध्योऽहम् । इयं सा जातिः परित्यक्ता । (यज्ञोपवीत छिनत्ति । पुनश्च सक्रोधम्)

अद्य मिथ्याप्रतिज्ञोऽसौ किरीटी क्रियते मया ।
शस्त्रं गृहाण वा त्यक्त्वा मौलौ वा रचयाञ्जलिम् ॥ ४२ ॥

(उभावपि खड्गमाकृष्यान्योन्य प्रहर्तुमुद्यतौ । कृपदुर्योधनौ निवारयतः ।)

दुर्योधनः—कर्ण, शस्त्रग्रहणेनालम् ।

कृपः—वत्स, शस्त्रग्रहणेनालम् ।

Kṛpa and Duryodhana— Preceptor's son, forbear, forbear. *(They ward him off)*.

(As'vatthāman gesticulates a kick with his foot).

Karṇa—*(Wrathfully rising up. Drawing out his sword)* O wicked-souled, wretched *Brāhmaṇa*, self-boaster,

By your caste, I grant, you are not to be killed. But this leg raised (by you) you will see fallen on the ground cut off by this sword (of mine) **41**

As'vatthāman—O fool, I am not to be killed (merely) because of caste, as you say? Well, here I throw away that caste *(Cuts off his sacred thread. And again wrathfully)*.

To-day I make the wearer of *Kirīṭa* (i. e *Arjuna*) false in his solemn vow. Take up (your) weapon; or throwing (it off) fold your hands on the head. **42**

(Both drawing out their swords prepare to strike one another. Kṛpa and Duryodhana prevent them).

Duryodhana—*Karṇa*, enough of taking up (your) weapon.

Kṛpa—My boy, enough of taking up (your) weapon.

अश्वत्थामा—मातुल, मातुल, किं निवारयसि । अयमपि तातनिन्दाप्रगल्भः सूतापसदो धृष्टद्युम्नपक्षपात्येव ।

कर्णः—राजन्, न खल्वहं निवारयितव्यः ।

उपेक्षितानां मन्दानां धीरसत्त्वैरवज्ञया ।
अत्रासितानां क्रोधान्धैर्भवत्येषा विकत्थना ॥ ४३ ॥

अश्वत्थामा—राजन्, मुञ्च मुञ्चैनम् । आसादयतु मद्भुजान्तरनिष्पेषसुलभमसूनामवसादनम् । अन्यच्च राजन्, स्नेहेन वा कार्येण वा यत् त्वमेनं ताताधिक्षेपकारिणं दुरात्मानं मत्तः परिरक्षितुमिच्छसि तदुभयमपि वृथैव ते । पश्य ।

पापप्रियस्तव कथं गुणिनः सखायं
सूतान्वयः शशधरान्वयसंभवस्य ।
हन्ता किरीटिनमहं नृप मुञ्च कुर्यां
क्रोधादकर्णमपृथात्मजमद्य लोकम् ॥ ४४ ॥

(प्रहर्तुमिच्छति)

As'vatthāman—Maternal uncle, maternal uncle, why do you prevent (me)? Even this wretch of a charioteer, audacious enough to censure (my) father, is indeed a party to *Dhrṣṭadyumna.*

Karṇa—Your Majesty, I should not, indeed, be prevented

Such is the bragging of the dull when connived at in contempt by the magnanimous and not frightened away (by them) blinded with anger. 43

As'vatthāman—Your Majesty, release him. release him. Let him have the destruction of his life, easy to be attained by being crushed in the space between my arms. Moreover, Your Majesty, your desire to save from me this wicked-souled reviler of (my) father either out of affection or (utility to your own) purpose, is either way in vain. See.

How can this sin-lover, of the race of charioteers, be a friend of yours who are meritorious and born in the moon-race? I shall kill *Kiriṭin.* King, leave him. To-day through rage I shall make the world devoid of *Karṇa* and also devoid of the son of *Prthā.* 44

(*Desires to strike*)

कर्णः—(खड्गमुद्यम्य) अरे वाचाट, ब्राह्मणाधम, अयं न भवसि । राजन्, मुञ्च मुञ्च । न खल्वहं वारयितव्यः । (हन्तुमिच्छति)

(दुर्योधनकृपौ निवारयतः)

दुर्योधनः—कर्ण, गुरुपुत्र, कोऽयमद्य युवयोर्व्यामोहः ।

कृपः—वत्स, अन्यदेव प्रस्तुतमन्यत्रावेग इति कोऽयं व्यामोहः । स्वबलव्यसनं चेदमस्मिन् काले राजकुलस्यास्य युष्मत्त एव भवतीति वामः पन्थाः ।

अश्वत्थामा—मातुल, न लभ्यतेऽस्य कटुप्रलापिनो रथकारकुलकलङ्कस्य दर्पः शातयितुम् ।

कृपः—वत्स, अकालः खलु स्वबलप्रधानविरोधस्य ।

अश्वत्थामा—मातुल, यद्येवम्

अयं पापो यावन्न निधनमुपेयादरिशरैः
परित्यक्तं तावत् प्रियमपि मयास्त्रं रणमुखे ।

Karṇa—(*Raising his sword*) Ah braggart, mean *Brāhmaṇa*, here you cease to exist. Your Majesty, leave, leave (me). I should not be warded off. (*Desires to strike*).

(*Duryodhana and Kṛpa prevent them*)

Duryodhana—*Karṇa*, preceptor's son, what infatuation you have to day ?

Kṛpa—My boy, quite different is the matter in hand and your vehemence is bestowed on quite a different matter. What infatuation is this ? And it is indeed an untoward pass that this calamity to our forces of the royal family at this juncture comes from you only

As'vatthāman—Maternal uncle, I do not get an opportunity to shatter the pride of this bitter tongued blot on the family of the wheel-wright.

Kṛpa—My boy, inopportune, indeed, is this time for opposition to the chief of our forces.

As'vatthāman—Maternal uncle, if so,

So long as this sinner would not meet death by the enemy's arrows, I have abandoned my weapon, though dear (to me), in the brunt of war When he is the lord of the forces

बलानां नाथेऽस्मिन् परिकुपितभीमार्जुनभये ।
समुत्पन्ने राजा प्रियसखबलं वेत्तु समरे ॥ ४५ ॥

(खड्गमुत्सृजति)

कर्णः—(विहस्य) कुलक्रमागतमेवैतद् भवादृशां यदस्त्रपरित्यागो नाम ।

अश्वत्थामा—ननु रे, अपरित्यक्तमपि भवादृशैरायुधं चिरपरित्यक्तमेव निष्फलत्वात् ।

कर्णः—अरे मूढ,

धृतायुधो यावदहं तावदन्यैः किमायुधैः ।
यद् वा न सिद्धमस्त्रेण मम तत् केन सेत्स्यति ॥ ४६ ॥

(**नेपथ्ये**) आः दुरात्मन्, द्रौपदीकेशाम्बराकर्षणमहापातकिन् धार्तराष्ट्रासपद चिरस्य खलु कालस्य मत्संमुखीनमागतोऽसि । क्षुद्रपशो, क्वेदानी गम्यते । अपि च । भो भो राधेयदुर्योधनसौबलप्रभृतयः पाण्डवविद्वेषिणश्चापपाणयो मानधनाः, शृण्वन्तु भवन्तः ।

(and) when fear from the enraged *Bhīma* and *Arjuna* arises,
let the king realise the (real) strength of (his) dear friend. **45**

(*Abandons his sword*)

Karna—(*Laughing aloud*) This viz. abandonment of weapon is only hereditary in your family.

As'vatthāman—But O, a weapon, though not abandoned by persons like you, is as good as abandoned since long owing to its being futile.

Karṇa—O fool,

As long as I wield my weapon what is the need for other
weapons ? And what is not attained by my missile, by what
(missile) can it be attained ? **46**

(*Behind the curtain*) O wicked-souled, perpetrator of the great sin of dragging the hair and the garment of *Draupudī*, wretched son of *Dhṛtarāstra*, after a long time, indeed, you are face to face with me. Mean brute, where now will you go ? Moreover, oh, son of *Rādhā*, *Duryodhana*, *Saubala*, and others, you, who hate the *Pāṇḍavas*, who wield bows in hands and whose pride is their wealth, listen you please.

कृष्टा येन शिरोरुहे नृपशुना पाञ्चालराजात्मजा
येनास्याः परिधानमप्यपहृतं राज्ञां गुरूणां पुरः ।
यस्योरःस्थलशोणितासवमहं पातुं प्रतिज्ञातवान्
सोऽयं मद्भुजपञ्जरे निपतितः संरक्ष्यतां कौरवः ॥ ४७ ॥

(सर्वे आकर्णयन्ति)

अश्वत्थामा—(सोत्प्रासम्) अङ्गराज, सेनापते, जामदग्न्यशिष्य, द्रोणोपहासिन्, भुजबलपरिरक्षितसकललोक, (' धृतायुधः ' ३।४६ इति पठित्वा) इदं तदासन्नतरमेव संवृत्तम् । रक्षैनं सांप्रतं भीमाद् दुःशासनम् ।

कर्णः—आः, का शक्तिर्वृकोदरस्य मयि जीवति दुःशासनस्य छायामप्याक्रमितुम् । युवराज, न भेतव्यम् । न भेतव्यम् । अयमहमागतोऽस्मि । (निष्क्रान्तः)

अश्वत्थामा—राजन् कौरवनाथ, अभीष्मद्रोणं सप्रति कौरवबलमालोडयन्तौ

That *Kaurava* by whom, brute of a man, the daughter of the *Pāñcāla* king was seized by the hair, by whom her (upper) garment also was snatched away in the very presence of kings, (and) elders, and wine in the form of the blood from whose broad chest I have avowed to drink,—that *Kaurava* has fallen in the trap of my arms! Let him be saved! **47**

(*All listen*)

As'vatthāman—(*Sarcastically*) O *Anga* king, commander of the armies, disciple of the son of *Jamadagni*, reviler of *Droṇa*, you who have protected the whole world by the strength of your arms, (*Reciting ' As long as I wield etc. iii. 46*). This has happened quite quickly. Now save this *Duhśāsana* from *Bhīma*.

Karṇa—Ah, what power *Vrkodara* has got to cross even as much as the shadow of *Duhśāsana*? Crown prince, fear not, fear not. Here I come. (*Exit*)

As'vatthāman—Your Majesty, Lord of the *Kauravas*, it is not possible for the son of *Rādhā* or for any one else like that to ward off *Bhīma* and *Arjuna* violently agitating the *Kaurava*

भीमार्जुनौ राधेयेनैवविधेनान्येन वा न शक्येते निवारयितुम् । अतः स्वयमेव भ्रातुः प्रतीकारपरो भव ।

दुर्योधनः—आः, शक्तिरस्ति दुरात्मनः पवनतनयस्यान्यस्य वा मयि जीवति शस्त्रपाणौ वत्सस्य छायामप्याक्रमितुम् । वत्स, न भेतव्यं न भेतव्यम् । कः कोऽत्र भोः । रथमुपनय । (निष्क्रान्तः)

(नेपथ्ये कलकलः)

अश्वत्थामा—(ससम्भ्रमम्) मातुल, कष्टं कष्टम् । एष भ्रातुः प्रतिज्ञाभङ्ग-भीरुः किरीटी समं दुर्योधनराधेयौ शरवर्षैरभिद्रवति । सर्वथा पीतं दुःशा-सनशोणितं भीमेन । न खलु विषहे दुर्योधनानुजस्यैनां विपत्तिमवलोकयितुम् । अनृतमनुमतं नाम । मातुल, शस्त्रं शस्त्रम् ।

सत्यादप्यनृतं श्रेयो धिक्स्वर्गं नरकोऽस्तु मे ।
भीमाद् दुःशासनं त्रातुं त्यक्तमत्यक्तमायुधम् ॥ ४८ ॥

(खड्गं ग्रहीतुमिच्छति)

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army now bereft of *Bhīsma* and *Droṇa* So attend to the retaliation of (the danger to) your brother yourself personally

Duryodhana—Ah, has that wicked-souled son of Wind or any one else, as long as I am alive with weapon in hand, to overpower even so much as the shadow of my boy? My boy, fear not, fear not. Who, who is there, Oh Bring my chariot

(*Exit*).

(*Behind the curtain a din*)

As'vatthāman—(*Embarassedly*) Maternal uncle, alas alas ! Here *Kirīṭin*, afraid of the violation of his brother's vow, is simultaneously attacking *Duryodhana* and son of *Rādhā* with volleys of arrows By all means Duḥśāsana's blood is drunk by *Bhīma* ! Indeed, I cannot bear to see this calamity (falling to the lot) of *Duryodhana's* younger brother. Falsehood, I say, is admissible (in such cases). Maternal uncle, maternal uncle, a weapon, a weapon.

Falsehood is preferable to truth (at this juncture). Fie upon heaven. Let hell be my (lot). To protect *Duhśāsana* from *Bhīma*, the weapon, (which I have) renounced, is (as good as) not renounced. 48

(*Desires to take up his sword*).

(नेपथ्ये) महात्मन्, भारद्वाजसूनो, न खलु सत्यवचनमनुल्लङ्घितपूर्वमुल्लङ्घयितुमर्हसि ।

कृपः—वत्स, अशरीरिणी भारती भवन्तमनृतादभिरक्षति ।

अश्वत्थामा—कथमियममानुषी वाग्नानुमनुते सङ्ग्रामावतरणं मम । सर्वथा पाण्डवपक्षपातिनो देवाः । भोः, कष्टं कष्टम् ।

दुःशासनस्य रुधिरे पीयमानेऽप्युदासितम् ।
दुर्योधनस्य कर्तास्मि किमन्यत् प्रियमाहवे ॥ ४९ ॥

मातुल, राधेयक्रोधवशादनार्यमस्माभिराचरितम् । अतस्त्वमपि तावदस्य राज्ञः पार्श्ववर्ती भव ।

कृपः—गच्छाम्यहमत्र प्रतिविधातुम् । भवानपि शिबिरसंनिवेशमेव प्रतिष्ठताम् ।

(परिक्रम्य निष्क्रान्तौ)

इति तृतीयोऽङ्कः ।

(*Behind the curtain*) O high-souled (one) it does not behove you to violate your truthful word which you have never violated before.

Kṛpa—My boy, a bodiless voice saves you from falsehood !

As'vatthāman—How now, this superhuman voice does not consent to my going down to war ! By all means gods are partial to *Pāṇḍavas* ! O alas, alas !

Even when *Duḥśāsana's* blood is being drunk, I have remained indifferent ! What other thing, that would be desirable or dear to *Duryodhana*, can I do in battle ! **49**

Maternal uncle, something unworthy has been committed by us through the influence of wrath against the son of *Rādhā*. Hence be you at least by the side of the king.

Kṛpa—I go to counteract in this matter (*atra*). You, on your part, may start for the camp-side only

(*Moving about exeunt both*).

END OF ACT III.

चतुर्थोऽङ्कः ।

(ततः प्रविशति प्रहारमूर्च्छित रथस्थ दुर्योधनमपहरन् सूतः)

(सूतः ससभ्रम परिक्रामति)

(नेपथ्ये) भो भोः, बाहुबलावलेपप्रवर्तितमहासमरदोहदाः कौरवपक्षपातपणीकृतप्राणद्रविणसंचया नरपतयः, संस्तभ्यन्तां निहतदुःशासनपीतावशेषशोणितस्नपितबीभत्सवेषवृकोदरदर्शनभयपरिस्खलत्प्रहरणानि रणात् प्रद्रवन्ति बलानि ।

सूतः—(विलोक्य) कथमेष धवलचपलचामरचुम्बितकनककमण्डलुना शिखरावबद्धवैजयन्तीसूचितेन हतगजवाजिनरकलेवरसहस्रसंमर्दविषमोद्घातकृतकलकलकिङ्किणीजालमालिना रथेन शरवर्षस्तम्भितपरचक्रपराक्रमप्रसरः

ACT IV

[*Then enters a charioteer taking away Duryodhana lying in a chariot fallen in a swoon through wounds*]

(*The charioteer moves about confusedly*)

(*Behind the curtain*): O you Lords of men, who have started this great war, as the object of your longing, owing to the pride of (your) arm's strength, you who have staked all your wealth in the form of lives through your partiality for the *Kauravas*, let the armies running away from the war, with their weapons dropping through fright at the sight of Vrkodara (i. e *Bhīma*) whose dress is hideous due to its being bathed with the blood, left after drinking, of *Duhśāsana* killed (by him).

Charioteer—(*Looking*) How now ! Here is *Krpa*, following the lord of the *Angas* (i. e. *Karṇa*) attacked by *Kirīṭin* (i.e *Arjuna*), encouraging his flying forces, blockading the progress of the valour of enemy's forces with a shower of arrows, (moving) in a chariot, the golden gourds in which are kissed by the white waving chowries, which is indicated by the banner fastened at the top, and which is (decorated) with garlands of a net-work of bells tinkling with the rude jostling of the vast mass of the

प्रद्रुतमात्मबलमाश्वासयन् कृपः किरीटिनाभियुक्तमङ्गराजमनुसरति । हन्त, जातमस्मद्बलानामवलम्बनम् ।

(नेपथ्ये । **कलकलान्तरम्**) भो भोः; अस्मद्दर्शनभयस्खलितकार्मुककृपाणतोमरशक्तयः कौरवचमूभटाः पाण्डवपक्षपातिनश्च योधाः, न भेतव्यं न भेतव्यम् । अयमहं निहतदुःशासनपीवरोरःस्थलक्षतजासवपानमदोद्धतो रभसगामी स्तोकावशिष्टप्रतिज्ञामहोत्सवः कौरवराजस्य द्यूतनिर्जितो दासः पार्थमध्यमो भीमसेनः सर्वान् भवतः साक्षीकरोमि । श्रूयताम् ।

राज्ञो मानधनस्य कार्मुकभृतो दुर्योधनस्याग्रतः
प्रत्यक्षं कुरुबान्धवस्य च तथा कर्णस्य शल्यस्य च ।
पीतं तस्य मयाद्य पाण्डववधूकेशाम्बराकर्षिणः
कोष्णं जीवत एव तीक्ष्णकरजक्षुण्णादसृग्वक्षसः ॥ १ ॥

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thousands of carcasses of the slaughtered elephants, horses, and men Oh joy! A support to our forces has been (effected at last)!

(*Behind the curtain, another din*)

Oh you warriors in the forces of *Kauravas*, and warriors having a partiality for *Pāṇḍavas*, from whose hands bows, swords, javelins, and *Śaktis* have dropped through fright at our sight, don't be afraid, don't be afraid. Here I, *Bhīmasena*, the middle son of *Pṛthā*, a slave, won in gambling, of the *Kuru* king, with the festival of my vow remaining only a little (to be fulfilled) moving on impetuously and intoxicated with infatuation (brought on) by drinking wine in the form of the blood from the broad chest of the slaughtered *Duhśāsana*, make you all (my) witnesses. Listen.

In the front of king *Duryodhana*, valuing pride as (his) treasure, and wielding a bow, in the presence of the friend of *Kurus*, of *Karṇa* as well as of *Śalya*, have I drunk the warm blood today from the chest, torn asunder with sharp nails, of that (*Duḥśāsana*) who dragged the hair and the garment of the wife of *Pāṇḍavas*. 1

सूतः—(श्रुत्वा । सभयम्) अये कथमासन्न एव दुरात्मा कौरवराजपुत्रमहावनोत्पातमारुतो मारुतिः । अनुपलब्धसंज्ञश्च महाराजः । भवतु । दूरमपहरामि स्यन्दनम् । कदाचिद् दुःशासन इवास्मिन्नप्ययमनार्योऽनार्यमाचरिष्याति । (त्वरित परिक्रम्यावलोक्य च) अये, अयमसौ सरसीसरोजविलोलनसुरभिशीतलमातरिश्वसंवाहितसान्द्रकिसलयो न्यग्रोधपादपः । उचिता विश्रामसूरियं समरव्यापारखिन्नस्य वीरजनस्य । अत्र स्थितश्चायाचितताल्वृन्तेन हरिचन्दनच्छटाशीतलेनाप्रयत्नसुरभिणा दशापरिणामयोग्येन सरसीसमीरणेनामुना गतक्लमो भविष्यति महाराजः । लूनकेतुश्चायं रथोऽनिवारित एव प्रवेक्ष्यति छायाम् । (प्रवेश रूपयित्वा) कः कोऽत्र भोः । (समन्तादवलोक्य) कथं न कश्चिदत्र परिजनः । नूनं तथाविधस्य वृकोदरस्य दर्शनादेवंविधस्य च स्वामिनस्त्रासेन शिबिरसंनिवेशमेव प्रविष्टः । कष्टं भोः, कष्टम् ।

दत्त्वा द्रोणेन पार्थादभयमपि न संरक्षितः सिन्धुराजः
क्रूरं दुःशासनेऽस्मिन् हरिण इव कृतं भीमसेनेन कर्म ।

Charioteer—(*Listening Frightened*) Ah, how the wicked-souled son of the wind (i. e *Bhīma*), the portentous wind of the vast forest in the form of the sons of the *Kaurava* king, is near! And the great king has not yet regained consciousness! Well. Far shall I take away the chariot. Perhaps as in the case of *Duhśāsana*, so in the case of this *Duryodhana* also, the ignoble one shall commit an ignoble (deed)! (*Quickly moving about and looking*) Here is the *nyagrodha* tree, the thick foliage on which is moved by wind cool and fragrant with its contact with lotuses in the lake. This is just the resting place for a warrior fatigued due to war activities Seated here, the great king will have his fatigue removed by this breeze of the lake which is an unsought for fan, cool with a spray of *Haricandana*, fragrant without any efforts, and suited to the present condition. This chariot, with the banner cut off, will enter the shade without (any) hindrance whatever! (*Gesticulating entrance*) who, who is here, Sirs! (*Looking around*) How, not a single attendant is here! Surely at the sight of *Vṛkodara* in that condition and of the lord in this condition through fear (they have) entered the site of the camp itself. Alas, oh; alas!

Even after giving (an assurance of) safety the king of the *Sindhus* was not saved from the son of *Pṛthā* by *Droṇa*.

दुःसाध्यामप्यरीणां लघुमिव समरे पूरयित्वा प्रतिज्ञां
नाहं मन्ये सकामं कुरुकुलविमुखं दैवमेतावतापि ॥ २ ॥

(राजानमवलोक्य) कथमद्यापि चेतनां न लभते महाराजः । भोः, कष्टम् ! (निःश्वस्य)

मदकलितकरेणुभज्यमाने
विपिन इव प्रकटैकशालशेषे ।
हतसकलकुमारके कुलेऽस्मि-
स्त्वमपि विधेरवलोकितः कटाक्षैः ॥ ३ ॥

ननु भो हतविधे, भरतकुलविमुख,

अक्षतस्य गदापाणेरनारूढस्य संशयम् ।
एषापि भीमसेनस्य प्रतिज्ञा पूर्यते त्वया ॥ ४ ॥

दुर्योधनः—(शनैरुपलब्धसंज्ञः) आः, शक्तिरस्ति दुरात्मनो वृकोदरहतकस्य मयि जीवति दुर्योधने प्रतिज्ञां पूरयितुम् । वत्स दुःशासन, न भेतव्यं न

Atrocious deed was committed on this *Duhśāsana* by *Bhīmasena* as on a deer. Having thus fulfilled even a hard-to-accomplish vow of the enemies on the battle-field as though it were very easy, Fate, I think, averse to the *Kuru* family, has not yet its desire quite fulfilled even with this much! 2

(*Looking to the king*) How now, the great king does not regain consciousness even now ? Oh, Alas ! (*Sighing*)

Even you are noticed by the glances of Fate when all other princes in this family are done to death as in a forest devastated by the intoxicated female elephants, with only one *Śāla* tree remaining intact. 3

Why, oh wretched Fate, averse to the *Bharata* family,

Even this vow of *Bhīmasena*, unwounded, wielding a mace in the hand, and exposed to no danger, is being fulfilled by you ! 4

Duryodhana—(*Gradually regaining consciousness*) Ah, has the wicked-souled *Vṛkodara* strength to fulfil his vow so long as I, *Duryodhana*, am alive ? Dear brother *Duhśāsana*, don't be afraid;

भेतव्यम् । अयमहमागतोऽस्मि । ननु सूत, प्रापय रथं तमेवोद्देशं यत्र वत्सो मे दुःशासनः ।

सूतः—आयुष्मन्, अक्षमाः संप्रति वाहास्ते रथमुद्वोढुम् । (स्वगतम्) मनोरथं च ।

दुर्योधनः—(रथादवतीर्य सगर्व साकूत च) कृतं स्यन्दनगमनकालातिपातेन ।

सूतः—(सवैलक्ष्यं सकरुण च) मर्षयतु, मर्षयतु देवः ।

दुर्योधनः—धिक्सूत, किं रथेन । केवलमरातिविमर्दसंघट्टसंचारी दुर्योधनः खल्वहम् । तद् गदामात्रसहायः समरभुवमवतरामि ।

सूतः—देव, एवमेतत् ।

दुर्योधनः—यद्येवं किमेवं भाषसे । पश्य ।

बालस्य मे प्रकृतिदुर्ललितस्य पापः
पापं व्यवस्यति समक्षमुदायुधोऽसौ ।
अस्मिन्निवारयासि किं व्यवसायिनं मां
क्रोधो न नाम करुणा न च तेऽस्ति लज्जा ॥ ५ ॥

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don't be afraid. Here I have come. I say, charioteer, take the chariot to that very place where is my dear brother *Duhśāsana*.

Charioteer—Long-lived one, your horses are now unable to draw the chariot. (*To himself*) And your heart's desire also !

Duryodhana—(*Alighting from the chariot proudly and with emotion*) Enough of wasting time for going in a chariot.

Charioteer—(*In embarassment and pitifully*) Please excuse (me), Your Majesty. Please excuse (me)

Duryodhana—Fie (on you) Oh charioteer ! what is the need for a chariot ? I am indeed *Duryodhana*, moving all alone through the thick mass of enemies So I shall get to the battle-field with merely (my) mace for my companion.

Charioteer—My lord, so it is.

Duryodhana—If (it is) so why do you talk thus ? See.

In (my) very presence, that sinful one, his arm raised up, is committing atrocity on the child (i. e. *Duhśāsana*) who is naturally wayward; and you are preventing me as I am exerting myself in this connection ! Do you really not feel anger, pity or (at least) shame ?

सूतः—(सकरुण पादयोर्निपत्य) एतद् विज्ञापयामि । आयुष्मन्, संपूर्णप्रतिज्ञेन निवृत्तेन भवितव्यमिदानी दुरात्मना वृकोदरहतकेन । अत एवं ब्रवीमि ।

दुर्योधनः—(सहसा भूमौ पतन्) हा वत्स दुःशासन, हा मदाज्ञाविरोधितपाण्डव, हा विक्रमैकरस, हा मदङ्कदुर्ललित, हा अरातिकुलगजघटामृगेन्द्र, हा युवराज, क्वासि । प्रयच्छ मे प्रतिवचनम् । (निःश्वस्य मोहमुपगतः)

सूतः—राजन्, समाश्वसिहि समाश्वसिहि ।

दुर्योधनः—(सज्ञा लब्ध्वा । निःश्वस्य)

युक्तो यथेष्टमुपभोगसुखेषु नैव
त्वं लालितोऽपि हि मया न वृथाग्रजेन ।
अस्यास्तु वत्स तव हेतुरहं विपत्ते-
र्यत् कारितोऽस्याविनयं न च रक्षितोऽसि ॥ ६ ॥

(पतति)

सूतः—आयुष्मन्, समाश्वसिहि समाश्वसिहि ।

Charioteer—(*Piteously falling prostrate at the feet*) I have to submit this ! O long-lived one, by this time the wicked-souled wretch of *Vrkodara* must have returned with his vow fulfilled ! Hence I say so.

Duryodhana—(*At once falling to the ground*) Ah Dear brother *Duḥśāsana*, alas, you who contracted enmity with the *Pāṇḍavas* at my behest, ah, you the sole embodiment of valour, alas you who were fondled to an excess on my lap, alas, the lord of beasts (i. e. lion) to the herd of elephants in the form of the family of the enemies, Oh young prince, where are you ! Give me a reply ! (*Sighing falls in a swoon*).

Charioteer—King, be appeased, be appeased

Duryodhana—(*Regaining consciousness. Sighing*).

A vain elder brother (of yours as I am), by me though fondled you were not allowed to indulge in pleasure of enjoyment to (your) heart's content. On the contrary, O child, I am the cause of this calamity of yours, since you have been made to commit impudent deeds but not at the same time protected. 6

Charioteer—Long-lived one, be appeased, be appeased.

दुर्योधनः—धिक्सूत, किमनुष्ठितं भवता ।

रक्षणीयेन सततं बालेनाज्ञानुवर्तिना ।
दुःशासनेन भ्रात्राहमुपहारेण रक्षितः ॥ ७ ॥

सूतः—महाराज, मर्मभेदिभिरिषुतोमरशक्तिप्रासवर्षैर्महारथानामपहृतचेतनत्वान्निश्चेष्टः कृतो महाराज इत्यपहृतो मया रथः ।

दुर्योधनः—सूत, विरूपं कृतवानसि ।

तस्यैव पाण्डवपशोरनुजद्विषो मे
क्षोदैर्गदाशनिकृतैर्न विबोधितोऽस्मि ।
तामेव नाधिशयितो रुधिरार्द्रशय्यां
दौःशासनीं यदहमाशु वृकोदरो वा ॥ ८ ॥

(निःश्वस्य । नभो विलोक्य) ननु भो हतविधे, कृपाविरहित, भरतकुलविमुख,

अपि नाम भवेन् मृत्युर्न च हन्ता वृकोदरः ।

Duryodhana—Fie, Oh charioteer ! What has been done by you !

I have been saved (by you) at the cost of my brother *Duhśāsana*, the young (brother), always obedient and fit to be protected (by me). **7**

Charioteer—Your Majesty, the chariot was taken away (from the field) by me since Your Majesty was rendered motionless owing to loss of consciousness on account of the vital-piercing showers of arrows, javelins, *śaktis* and spears of the great chariot-fighters.

Duryodhana—Charioteer, an improper (act) you have committed,

(viz.) that I was not roused by the dashes made by the bolt in the form of the mace of that very beast of a *Pāṇḍava*, the hater of my younger brother , or that either I or *Vṛkodara* was not quickly laid low on that very blood-wet bed of *Duhśāsana* ! **8**

(*Sighing. Looking to the sky*) Now, you wretch of Fate, devoid of compassion, averse to the *Bharata* race,

Would that death will occur (to me) ! But not *Vṛkodara* be my killer ! ***9ab***

सूतः—शान्तं पापं शान्तं पापम् । महाराज, किमिदम् ।

दुर्योधनः—घातिताशेषबन्धोर्मे किं राज्येन जयेन वा ॥ ९ ॥

(ततः प्रविशति सप्रहारः सुन्दरकः)

सुन्दरकः—आर्याः, अपि नामास्मिन्नुद्देशे सारथिद्वितीयो दृष्टो युष्माभिर्महाराजदुर्योधनो न वेति । (निरूप्य) कथं न कोऽपि मन्त्रयते । भवतु । एतेषां बद्धपरिकराणां पुरुषाणां समूहो दृश्यत इति तत्र गत्वा प्रक्ष्यामि । (परिक्रम्य विलोक्य च) कथमेते खलु स्वामिनो गाढप्रहारहतस्य घनसन्नाहजालदुर्भेद्यमुखैः कङ्कवदनैर्हृदयाच्छल्यान्युद्धरन्ति । तन्न खल्वेते जानन्ति । भवतु । अन्यतो विचेष्यामि । (अग्रतोऽवलोक्य किंचित् परिक्रम्य च) इमे खल्वपरे प्रभूततराः संगता वीरमनुष्या दृश्यन्ते । तदत्र गत्वा प्रक्ष्यामि । (उपगम्य) हहो, जानीथ यूयं कस्मिन्नुद्देशे कुरुनाथो वर्तत इति । कथमेतेऽपि मां प्रेक्ष्याधिकतर रुदन्ति । तन्न खल्वेतेऽपि जानन्ति । (दृष्ट्वा) हा,

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Charioteer—Let evil be calmed, evil be calmed ! Your Majesty, what is this !

Duryodhana—What is the good of kingdom or victory to me when all my relatives (or brothers) are slaughtered without an exception ? *9 cd*

(*Then enters wounded Sundaraka*)

Sundaraka—Noble Sirs, have you seen or not in this region His Majesty *Duryodhana* accompained by his charioteer ? (*Decrying*) How ? Nobody replies ? Well. Here is noticed a band of men with girded loins. So going there I shall enquire (*Moving about and observing*) How ? From the heart of their lord who is struck with severe blows, they are taking out the darts with pincers whose tongues are unbreakable even by the network of thick armour. So, indeed, they know not ! Well In another direction shall I search (for him) (*Looking in the front and moving about to some extent*) Here indeed are seen other warlike men gathered together in a larger number So going there I shall see. (*Approaching*) Halloah ! Do you know in what place the lord of the *Kurus* is ! How now, these also are weeping more bitterly on looking at me ! So, indeed, they also know not

अतिकरुणं खल्वत्र वर्तते । एषा वीरमाता समरविनिहतं पुत्रकं श्रुत्वा रक्तांशुकनिवसनया समग्रभूषणया वध्वा सहानुम्रियते । (सश्लाघम्) साधु, वीरमातः, साधु । अन्यस्मिन्नपि जन्मान्तरेऽनिहतपुत्रका भविष्यसि । भवतु । अन्यतः प्रक्ष्यामि । (अन्यतो विलोक्य) अयमपरो बहुप्रहारनिहतकायोऽकृतव्रणबन्ध एव योधसमूह इमं शून्यासनं तुरङ्गममुपालभ्य रोदिति । नूनमेतेषामत्रैव स्वामी व्यापादितः । तन्न खल्वेतेऽपि जानन्ति । भवतु । अन्यतो गत्वा प्रक्ष्यामि । (सर्वतो विलोक्य) कथं सर्व एवावस्थानुरूपं व्यसनमनुभवन् भागधेयविषमशीलतया पर्याकुलो जनः । तत् कमिदानीमत्र प्रक्ष्यामि । कं वापालप्स्ये । भवतु । स्वयमेवात्र विचेष्यामि । (परिक्रम्य) भवतु । दैवमिदानीमुपालप्स्ये । हंहो दैव, एकादशानामक्षौहिणीनां नाथो, ज्येष्ठो भ्रातृशतस्य, भर्ता गाङ्गेयद्रोणाङ्गराजशल्यकृपकृतवर्माश्वत्थामप्रमुखस्य राजचक्रस्य, सकलपृथ्वीमण्ड-

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(*Seeing*) Alas, here is a very pitiable (scene) ! Here is a warrior's mother immolating herself along with (her) daughter-in-law wearing all ornaments and dressed in red silk garments on hearing her son killed in war. (*Approvingly*) well (done), O warrior-mother, well (done). At least in the next birth you will have your son not killed. All right. I shall enquire elsewhere. (*Looking in another direction*) Here is another group of warriors with their bodies struck with many blows and yet with their wounds not dressed, weeping on finding this horse with the seat (on its back) vacant. Surely here only their lord must have been killed ! So indeed these (also) know not ! All right. I shall go elsewhere and enquire. (*Looking on all sides*) How now ! All persons are distressed, undergoing a calamity according to one's situation, owing to the unfavourable disposition of Fate ? Whom then shall I ask here ? Whom shall I blame ? Well, myself I shall make a search here. (*Moving about*) well, I shall now censure Fate. Oh you Fate, the lord of eleven divisions, the eldest of a hundred brothers, the lord of a band of *Kṣatriyas* (*Rājan*) with the son of *Gaṅgā* (i. e. *Bhīṣma*), *Droṇa*, the *Aṅga* king (i. e. *Karṇa*), *Śalya*, *Kṛpa*, *Kṛtavarma*, and *Aśvatthāman* prominent (among them), the supreme lord of the entire globe of the earth, His Majesty

लैकनाथो महाराजदुर्योधनोऽप्यन्विष्यते। अन्विष्यमाणोऽपि न ज्ञायते कस्मिन्नुद्देशे वर्तत इति। (विचिन्त्य निःश्वस्य च) अथ वा किमत्र दैवमुपालभे। तस्य खल्विदं निर्भर्त्सितविदुरवचनबीजस्यावधीरितपितामहहितोपदेशाङ्कुरस्य शकुनिप्रोत्साहनादिविरूढमूलस्य जतुगृहद्यूतविषशाखिनः संभूतचिरकालसंबद्धवैरालवालस्य पाञ्चालीकेशग्रहणकुसुमस्य फलं परिणमति। (अन्यतो विलोक्य) यथालैष विविधरत्नप्रभासंवलितसूर्यकिरणप्रसूतशक्रचापसहस्रसंपूरितदशदिशामुखो लूनकेतुवंशो रथो दृश्यते तदहं तर्कयाम्यवश्यमेतेन महाराजदुर्योधनस्य विश्रामोद्देशेन भवितव्यम्। यावन्निरूपयामि। (उपगम्य दृष्ट्वा निःश्वस्य च) कथमेकादशानामक्षौहिणीनां नायको भूत्वा महाराजो दुर्योधनः

Duryodhana also should be an object of search! And even (when) being searched for, his exact whereabouts (lit. in what place he is) is not known! (*Pondering and heaving a sigh*) Or why should I blame Fate in this matter? Here is, indeed cropping up the fruit of the poisonous tree of gambling whose seed is the neglected advice of *Vidura*, whose sprouting up was the discarding of the salutary words of the grandfather (i. e. *Bhīsma*), which took deep roots in the form of the encouragement of *Śakuni*, which had the basin in the form of the long contracted enmity, and which had the flowers in the form of the seizing of the hair of *Pāñcālī*. (*Looking in another direction*) Since here is noticeable a chariot, with its flag-stick cut off, filling up the ends of (all) the ten quarters with thousands of rain-bows springing out of the rays of the sun mingled with the variegated lustre of various kinds of jewels, so I conjecture that this must be the resting place of His Majesty *Duryodhana*. So let me look! (*Approaching, looking and sighing*) How now! Having been the lord of eleven divisions, His Majesty *Duryo-*

प्राकृतपुरुष इवाश्लाघनीयायां भूमावुपविष्टस्तिष्ठति। अथ वा तस्य खल्विदं पाञ्चालीकेशग्रहणकुसुमस्य फल परिणमति। [अज्जा, अवि णाम इमस्सि उद्देसे सारहिदुइओ दिट्ठो तुह्मेहि महाराअदुज्जोहणो ण वेति । (निरूप्य) कह ण कोवि मन्तेदि। होदु। एदाण बद्धपरिअराण पुरिसाण समूहो दीसइत्ति एत्थ गदुअ पुच्छिस्सम्। (परिक्रम्य विलोक्य च) कह एदे क्खु सामिणो गाढप्पहारहदस्स घणसण्णाहजालदुब्भेज्जमुहेहि कङ्कवदणेहि हिअआदो सल्लाइं उद्धरन्ति। ता ण क्खु एदे जाणन्ति। होदु। अण्णदो विचिणइस्सम्। (अग्रतोऽवलोक्य किंचित् परिक्रम्य च) इमे क्खु अवरे प्पहूददरा सगदा वीरमणुस्सा दीसन्ति। ता एत्थ गदुअ पुच्छिस्सम्। (उपगम्य) हहो, जाणह तुह्मे कस्सि उद्देसे कुरुणाहो वट्टइत्ति। कह एदे वि म पेक्खिअ अहिअदरं रोअन्दि। ता ण क्खु एदे वि जाणन्ति। (दृष्ट्वा) हा अदिकरुण क्खु एत्थ वट्टइ। एसा वीलमादा समलविणिहद पुत्तअ सुणिअ रत्तसुआणिवसणाए समग्गभूसणाए वहूए सह अणुमरदि। (सश्लाघम्) साहु वीरमादे, साहु। अण्णस्सि वि जम्मन्तरे अणिहदपुत्तआ हुविस्ससि। होदु। अण्णदो पुच्छिस्सम्। (अन्यतो विलोक्य) अअ अवरो बहुप्पहारणिहदकाओ अकिदव्वणबन्धो एव्व जोहसमूहो इम सुण्णासण तुलङ्गम उवालहिअ रोइदि। णूण एदाण एत्थ एव्व सामी वावादिदो। ता ण क्खु एदे वि जाणन्दि। होदु। अण्णदो गदुअ पुच्छिस्सम्। (सर्वतो विलोक्य) कह सव्वो एव्व अवत्थाणुरूवं व्वसणं अणुभवन्तो भाअधेअविसमसीलदाए पज्जाउलो जणो। ता क दाणी एत्थ पुच्छिस्सम्। क वा उवालहिस्सम्। होदु। सअ एव्व एत्थ विचिणइस्सम्। (परिक्रम्य) होदु। देव्व दाणी उवालहिस्सम्। हहो देव्व, एआदसाण अक्खोहिणीण णाहो, जेट्ठो भादुसदस्स, भत्ता गङ्गेअद्दोणअङ्गराअसल्लकिवकिदवम्मअस्सत्थामप्पमुहस्स राअचक्कस्स सअलप्पुहवीमण्डलेक्कणाहो महाराअदुज्जोहणो वि अण्णेसीअदि। अण्णेसीअन्तो वि ण जाणीअदि कस्सि उद्देसे वट्टइत्ति। (विचिन्त्य निःश्वस्य च) अह वा किं एत्थ देव्व उवालहामि। तस्स क्खु एद णिब्भच्छिअविउरवअणवीअस्स अवधीरिदपिदामहहिदोवदेसकुरस्स सउणिप्पोच्छाहणादिविरूढमूलस्स जदुगेहजूदविससाहिणो सभूदाचिरआलसबद्धवेरालवालस्स पञ्चालीकेसग्गहणकुसुमस्स फल परिणमदि। (अन्यतो विलोक्य) जहा एत्थ एसो विविहरअणप्पहासवलिदसूरकिरणप्पसूदसक्कचावसहस्सपूरिददसदिसामुहो लूणकेदुवसो रहो दीसइ ता अह तक्केमि अवस्स एदिणा महारा-

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dhana, like an ordinary man is here seated on not a commendable floor ? Or rather, here is indeed ripening the fruit of that flower in the form of the seizure of the hair of *Pāñcālī*.

अदुज्जोहणस्स विस्सामुद्देसेण होदव्वम् । याव निरूपेमि । (उपगम्य दृष्ट्वा निःश्वस्य च) कध एआदहाण अक्खोहिणीण णाअको भविअ महाराओ दुज्जोहणो पइदपुरिसो विअ असलाहणीए भूमीए उवविट्ठो चिट्ठदि । अध वा तस्स क्खु एद पञ्चालीकेसग्गाहकुसुमस्स फल परिणमदि ।]

(उपसृत्य सूत सञ्ज्ञया पृच्छति)

सूतः—(दृष्ट्वा) अये, कथं संग्रामात् सुन्दरक' प्राप्तः ।

सुन्दरकः—(उपगम्य)जयतु जयतु महाराजः । [जअदु जअदु महाराओ ।]

दुर्योधनः—(विलोक्य) अये सुन्दरक, काच्चित् कुशलमङ्गराजस्य ।

सुन्दरकः—देव, कुशल शरीरमात्रकेण । [देव कुसल सरीरमेत्तकेण ।]

दुर्योधनः—कि किरीटिनास्य निहता धौरेया हतः सारथिर्भग्नो वा रथः ।

सुन्दरकः—देव, न भग्नो रथः । अस्य मनोरथोऽपि । [देव, ण भग्गो रहो । से मणोरहो वि ।

दुर्योधनः—किमविस्पष्टकथितैराकुलमपि पर्याकुलयसि मे हृदयम् । तदलं संभ्रमेण । अशेषतो विस्पष्टं कथ्यताम् ।

(*Drawing near, asks the charioteer by sign*)

Charioteer—(*Seeing*) Oh, how now, *Sundaraka* has come from the battle-field ?

Sundaraka—(*Approaching*) May His Majesty be victorious, be victorious !

Duryodhana—(*Looking*) Oh *Sundaraka*, I hope (*kaccit*) (all) is well with the *Anga* prince.

Sundaraka—Your Majesty, well only in body !

Duryodhana—What, has *Kirītin* (i. e. *Arjuna*) killed his horses, or killed his charioteer or broken his chariot ?

Sundaraka—Your Majesty, he has not (only) broken his chariot but also his heart's desire

Duryodhana—Why do you torment my heart, though already tormented, by (such) ambiguous statements ? So, away with nervousness. Tell every thing clearly without leaving out anything.

सुन्दरकः—यद्देव आज्ञापयति । देवस्य मुकुटमाणिप्रभावेणापनीता मे रणप्रहारवेदना । (साटोप परिक्रम्य) शृणोतु देवः । अस्तीदानी कुमारदुःशासनवध– (अर्धोक्ते मुखमाच्छाद्य शङ्कां नाटयति) [ज देवो आणवेदि । देवस्स मउडमाणिप्पहावेण अवणीदा मे रणप्पहारवेअणा । (साटोप परिक्रम्य) सुणादु देवो । अत्थि दाणीं कुमालदुस्सासणवह–]

सूतः—सुन्दरक, कथय । कथितमेव दैवेन ।

दुर्योधनः—कथ्यताम् । श्रुतमस्माभिः ।

सुन्दरकः—(स्वगतम्) कथं दुःशासनवधः श्रुतो देवेन । (प्रकाशम्) शृणोतु देवः । अद्य तावत् कुमारदुःशासनवधामर्षितेन स्वामिनाङ्गराजेन कुटिलभ्रुकुटीभङ्गभीषणललाटपट्टेनाविज्ञातसधानमोक्षनिक्षिप्तशरधारावर्षिणाभियुक्तः स दुराचारो दुःशासनवैरी मध्यमपाण्डवः । (स्वगतम्) [कथं

Sundaraka—As Your Majesty commands. The anguish of my wounds in the battle has been removed by the prowess of Your Majesty's crest jewel. (*Moving about proudly*) May your Majesty listen Well now the slaughter of prince *Duhśāsana*—

(*When this is half-uttered, he covers his face and gesticulates fear*).

Charioteer—*Sundaraka*, tell. It has already been told by Fate.

Duryodhana—Tell. It is already heard by us.

Sundaraka—(*To himself*) How ! The slaughter of *Duhśāsana* is heard by His Majesty ! (Loudly) May your Majesty listen To-day in the fist instance, that middlemost *Pāṇḍava* (i e. *Bhīma*), of wicked deeds, enemy of *Duhśāsana* was attacked by our lord *Aṅga* king, roused to anger by the slaughter of prince *Duhśāsana*, with his broad forehead terrible owing to the knitting of his crooked eye-brows and discharging volleys of arrows (so rapidly that) his fixing up (the arrows to the bow) and discharging were not (easily) noticeable.

दुस्सासणवहो सुदो देवेण। (प्रकाशम्) सुणादु देवो। अज्ज दाव कुमालदुस्सासणवहामरिसिदेण सामिणा अङ्गराएण कुडिलभिउडीभङ्गभीसणललाडवट्टेण अविण्णादसधाणमोक्खणिक्खित्तसरधारावरिसिणा अभिजुत्तो सो दुराआरो दुस्सासणवेरिओ मज्झमपण्डवो]

उभौ—ततस्ततः।

सुन्दरकः—ततो देव, उभयबलमिलद्दीप्यमानकरितुरगपदातिसमुद्भूतधूलिनिकरेण पर्यस्ततत्तद्गजघटासंघातेन च विस्तीर्यमाणेनान्धकारेणान्धीकृतमुभयबलम्। न खलु गगनतलं लक्ष्यते। [तदो देव, उहअबलमिलन्तदीप्पन्तकरितुरअपदादिसमुब्भूदधूलिणिअरेण पल्लत्थतत्तद्गअघडासघादेण अ वित्थरन्तेण अन्धआरेण अन्धीकिदं उहअबलम्। ण हु गगणतलं लक्खीअदि।

उभौ—ततस्ततः।

सुन्दरकः—ततो देव, दूराकृष्टधनुर्गुणाच्छोटनटङ्कारेण गम्भीरभीषणेन ज्ञायते गर्जितं प्रलयजलधरेणेति। [तदो देव, दूराकड्ढिदधणुग्गुणाच्छोडणटङ्कारेण गम्भीरभीसणेण जाणीअदि गज्जिद पलअजलहरेण त्ति।]

दुर्योधनः—ततस्ततः।

सुन्दरकः—ततो देव,द्वयोरपि तयोरन्योन्यसिहनादगर्जितपिशुनं विविधपरिसु-

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Both—Then, what then !

Sundaraka—Then Your Majesty, the armies on both (the sides) were blinded by the darkness (that was) being spread out by the mass of herds of various elephants thrown about (there) and by the mass of dust arising from the infantry, cavalry and elephants of both the armies dashing (againt one another). Not indeed, the surface of the sky could be seen !

Both—Then, then ?

Sundaraka—Then Your Majesty, at the deep terrible twanging caused by the letting off of the bow-string drawn a long way, it was felt (as if) the cloud of world-destruction has thundered !

Duryodhana—Then, then ?

Sundaraka—Then Your Majesty, there ensued a rainy-day in the form of war between the two, having showers of thousands

क्तप्रहरणाहतकवचसंगालितज्वलनविद्युच्छटाभासुरं गम्भीरस्तानितचापजलधरं प्रसरच्छरधारासहस्रवर्षि जातं समरदुर्दिनम् । [तदो देव, दोह्णि वि ताण अण्णोण्णसिहणादगज्जिदपिसुणं विविहपरिमुक्कप्पहरणाहदकवअसगलिदज्जलणविज्जुच्छडाभासुर गम्भीरत्थणिअचावजलहर प्पसरन्तसरधारासहस्सवरिस जाद समरदुद्दिणम् ।]

दुर्योधनः—ततस्ततः ।

सुन्दरकः—ततो देव,एतस्मिन्नन्तरे ज्येष्ठस्य भ्रातुः परिभवशङ्किना धनंजयेन वज्रनिर्घातनिर्घोषविषमरासितध्वजाग्रस्थितमहावानरस्तुरङ्गमसंवाहनव्यापृतवासुदेवशङ्खचक्रासिगदालाञ्छितचतुर्बाहुदण्डदुर्दर्शन आपूरितपाञ्चजन्यदेवदत्ततारसितप्रतिरवभरितदशदिशामुखकुहरो धावितस्तमुद्देशं रथवरः । [तदो देव एदस्सि अन्तरे जेट्ठस्स भादुणो परिभवसङ्किणा धणजएण वज्जणिग्घादणिग्घोसविसमरसिदधअअग्गट्ठिदमहावाणरो तुरङ्गमसवाहणवापिदवासुदेवसङ्खचक्कासिगदालञ्छिदचउब्बाहुदण्डदुद्दसणो आपूरिअपञ्चजण्णदेअदत्ततारसिदप्पडिरवभरिददसदिसामुहकुहरो धाविदो त उद्देस रहवरो ।]

दुर्योधनः—ततस्ततः ।

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of volleys of shooting arrows, with the clouds in the form of bows rumbling deeply, flashing with flashes of lightning in the form of (the sparks of) fire arising from the armours struck with various weapons discharged on all sides.

Duryodhana—Then, then ?

Sundaraka—Then Your Majesty, in the meanwhile by *Dhanañjaya*, apprehensive of the humiliation of the elder brother, was hastened to that spot the excellent chariot at the flag-top of which is seated the great monkey (i. e *Māruti*) whose roar is terrible like the thundering of the stroke of the thunderbolt which is hard to look at owing to the four club-like arms, marked by the conch, the discus, the sword and the mace, of Vāsudeva engaged in skilfully directing the horses, and which filled the hollow of (all) the ten quarters with the echo of the loud blast of the *Pāñcajanya* and *Devadatta* that were blown.

Duryodhana—Then, then ?

सुन्दरकः—ततो भीमसेनधनंजयाभ्यामभियुक्तं पितरं प्रेक्ष्य ससंभ्रमं विगलितमवधूय रत्नशीर्षकं दक्षिणहस्तोत्क्षिप्तशरपुङ्खविघट्टनत्वरायितसारथिक आकर्णाकृष्टकठिनकोदण्डजीवस्तं देशमुपगतः कुमारवृषसेनः । [तदो भीमसेणधणंजएहि अभिजुत्त पिदर पेक्खिअ ससभम विअलिअं अवधूणिअ रअणसीसअ दाहिणहत्तुक्खित्तसरपुखविघट्टणतुवराइदसारहीओ आकण्णाकड्ढिदकठिणकोदण्डजीओ त देस उवगदो कुमालविससेणो ।]

दुर्योधनः—(सावष्टम्भम्) ततस्ततः ।

सुन्दरकः—ततश्च देव, तेनागच्छतैव कुमारवृषसेनेन विदलितासिलताश्यामलस्निग्धपुङ्खैः कठिनकङ्कपत्रैः कृष्णवर्णैः शाणशिलानिशितश्यामलशल्यबन्धैः कुसुमित इव तरुर्मुहूर्तेन शिलीमुखैः प्रच्छादितो धनंजयस्य रथवरः । [तदो अ देव, तेण आअच्छन्तेण एव्व कुमालविससेणेण विदलिदासिलदासामलसिणिद्धपुखेहिं कठिणककवत्तेहि किसणवण्णेहि साणसिलाणिसिदसामलसल्लबन्धेहि कुसुमिदो विअ तरू मुहुत्तएण सिलीमुहेहिं पच्छादिदो धणजअस्स रहवरो ।]

उभौ—(सहर्षम्) ततस्ततः ।

Sundaraka—Then seeing his father attacked by *Bhīma* and *Dhanañjaya*, hurriedly shaking off the jewelled helmet which had slipped off (its position), prince *Vṛsasena* came to the spot with the string of his strong bow drawn upto the ear, and urging the charioteer to hurry up by spurring him with the hinder end of his arrow taken up in the right hand.

Duryodhana—(*With firmness*) Then, then ?

Sundaraka—And then, Your Majesty, by that prince *Vṛṣasena*, as soon as he came, was covered up completely the excellent chariot of *Dhanañjaya* in a short while with arrows of dark colour, having hard heron-feathers, and having its hinder ends dark and greasy like a shattered sword-blade, and which was in blossom as it were with the dark-coloured darts sharpened on whet-stone.

Both—(*With joy*) Then, then ?

सुन्दरकः—ततो देव, तीक्ष्णविक्षिप्तनिशितभल्लबाणवर्षिणा धनंजयेनेषद् विहस्य भाणितम्—'अरे रे वृषसेन, पितुरपि तावत् ते न युक्तं मम कुपितस्याभिमुखं स्थातुम् । कि पुनर्भवतो बालस्य । तद् गच्छ । अपरैः कुमारैः सह गत्वा युद्धस्व । ' एवं वाचं निशम्य गुरुजनाधिक्षेपेणोद्दीपितकोपोपरक्तमुखमण्डलविजृम्भितभ्रुकुटीभङ्गभीषणेन चापधारिणा कुमारवृषसेनेन मर्मभेदकैः परुषविषमैः श्रुतिपथकृतप्रणयैर्निर्भर्त्सितो गाण्डीवी बाणैर्न पुनर्दुष्टवचनैः । [तदो देव, तीक्खविक्खित्तणिसिदभल्लबाणवरिसिणा धणजएण ईसि विहसिअ भाणिदम्—'अरे रे विससेणे, पिदुणो वि दाव दे ण जुत्त मह कुविदस्स अभिमुह ठादुम् । किं उण भवदो बालस्स । ता गच्छ । अवरेहि कुमारेहि सह गदुअ आओधेहि । ' एव्व वाअ णिसमिअ गुरुअणाहिक्खेवेण उद्दीविअकोवोपरत्तमुहमण्डलविअम्भिअभिउडीभङ्गभीसणेण चावधारिणा कुमालविससेणेण मम्मभेदएहि परुसविसमेहि सुदिपधकिदप्पणएहि णिब्भच्छिदो गण्डीवी बाणेहि ण उण दुट्ठवअणेहि ।]

दुर्योधनः—साधु वृषसेन, साधु । सुन्दरक, ततस्ततः ।

सुन्दरकः—ततो देव, निशितशराभिघातवेदनोपजातमन्युना किरीटिना चण्डगाण्डीवजीवाशब्दनिर्जितवज्रनिर्घातघोषेण बाणनिपतनप्रतिषिद्धदर्शन-

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Sundaraka—Then Your Majesty, with a slight laughter, it was said by *Dhanañjaya*, showering sharp, crescent-shaped arrows poignantly discharged: 'O you *Vrsasena*, it is not meet even for your father to face me (when I am) enraged How much less (so) for you, a (mere) child? So go and fight with other boys. On hearing such words (lit. speech), the wielder of the *Gāṇḍīva* (i. e. *Arjuna*) was reproved not with foul words but with vital-piercing, harsh and sharp arrows that made love to (i. e. struck) the region of the ear by prince *Vrsasena* wielding a bow and terrible on account of the knitting of the eye-brow which had appeared on the orb of his face reddened with wrath roused by the reproach of the elderly person (i e father).

Duryodhana—Well *Vrsasena*, well (done)! *Sundaraka*, then, then?

Sundaraka—Then Your Majesty, by *Kirītin*, with his anger roused by the pain of the stroke of sharp arrows commenced

प्रसरेण प्रस्तुतं शिक्षाबलानुरूप किमप्याश्चर्यम् । [तदो, देव, णिसिदसराभिघादवेअणोपजादमण्णुणा किरीटिणा चण्डगण्डीवजीआसद्दणिज्जिदवज्जणिग्घादघोसेण बाणणिपडणपडिसिद्धदसणप्पसरेण पत्थुद सिक्खाबलाणुरूब किं वि अच्चरिअम् ।]

दुर्योधनः—(साकूतम्) ततस्ततः ।

सुन्दरकः—ततो देव, तत् तादृशं प्रेक्ष्य शत्रोः समरव्यापारचतुरत्वमविभाविततूणीरमुखधनुर्गुणगमनागमनशरसंधानमोक्षचटुलकरतलेन कुमारवृषसेनेनापि सविशेषं प्रस्तुतं समरकर्म । [तदो देव, त तारिस पेक्खिअ सत्तुणो समरव्वावारचउरत्तण अविभाविअतूणीरमुहधणुग्गुणगमणागमणसरसधाणमोक्खचडुलकरअलेण कुमालविससेणेण वि सविसेस पत्थुद समलकम्म ।]

दुर्योधनः—ततस्ततः ।

सुन्दरकः—ततो देव, अत्रान्तरे विमुक्तसमरव्यापारो मुहूर्तविश्रामितवैरानुबन्धो द्वयोरपि कुरुराजपाण्डवबलयोः 'साधु कुमारवृषसेन, साधु' इतिकृतकलकलो वीरलोकोऽवलोकयितुं प्रवृत्त । [तदो देव, एत्थन्तरे विमुक्कसमरव्वावारो मुहुत्तविस्सामिदवेराणुबन्धो दोण वि कुरुराअपण्डवबलाण ' साहु कुमालविससेण, साहु ' त्ति किदकलअलो वीरलोओ अवलोइदु पउत्तो ।]

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something marvellous befitting his training (in warfare) and strength by obstructing the operation of the sight with the discharge of arrows, who with the fierce twang of the *Gāṇḍīva* surpassed the crash of the smiting of a bolt.

Duryodhana—Then, then ?

Sundaraka—Then, Your Majesty, having noticed that dexterity of the enemy in war activities, some excellent war-feat was started by even prince *Vṛṣasena* whose quick hand moved to and fro between the mouth of the quiver and the bow-string, aimed the arrows, and then discharged them without being perceived by others.

Duryodhana—Then, then ?

Sundaraka—Then, Your Majesty, in the meanwhile warriors in both the forces of the *Kuru* king and the *Pāṇḍavas*, abandoning their war-activities (and) suspending their continued hostilities for a while (and) making a (great) din (with the cry) ' Bravo, prince *Vṛṣasena*, Bravo ! ' began to look on,

दुर्योधनः— (सविस्मयम्) ततस्ततः ।

सुन्दरकः—ततश्च देव, अवधीरितसकलराजधानुष्कचक्रपराक्रमशालिनः सुतस्य तथाविधेन समरकर्मारम्भेण हर्षरोषकरुणाशङ्कासंकटे वर्तमानस्य स्वामिनोऽङ्गराजस्य निपतिता शरपद्धतिर्भीमसेने, बाष्पपर्याकुला च दृष्टिः कुमारवृषसेने । [तदो अ देव, अवहीरिदसअलराअधाणुक्कचक्कपराक्कमसालिणो सुदस्स तहाविहेण समलकम्मालम्भेण हरिसरोसकरुणासकासंकडे वट्टमाणस्स सामिणो अङ्गराअस्स णिवडिआ सरपद्धइ भीमसेणे बाप्पपज्जाउला अ दिट्ठी कुमालविससेणे ।]

दुर्योधनः—(सभयम्) ततस्ततः ।

सुन्दरकः—ततश्च देव, उभयबलप्रवृत्तसाधुकारामर्षितेन गाण्डीविना तुरगेषु सारथावपि रथवरे धनुष्यपि जीवायामपि नरेन्द्रलाञ्छने सितातपत्रे च व्यापारितः समं शिलीमुखासारः । [तदो अ देव, उभअबलप्पउत्तसाहुकारामरिसिदेण गण्डीविणा तुरगेसु सारहि पि रहवरे धणु पि जीआइं पि णलिन्दलञ्छणे सिदादवत्ते अ व्वावारिदो सम सिलीमुहासारो ।]

दुर्योधनः—(सभयम्) तततस्ततः ।

Duryodhana—(*In amazement*) Then, then ?

Sundaraka—Then Your Majesty, fell on *Bhīmasena* the volley of arrows of lord *Aṅga* king who was in a conflict of joy, wrath, compassion and fear on account of the commencement of such war-activity on the part of (his) son who was possessed of a valour that defied the entire circle of the royal archers; and at the same time (*ca*) his sight blocked with tears (fell) on prince *Vṛṣasena.*

Duryodhana—(*Fearfully*) Then, then ?

Sundaraka—And then Your Majesty, by the wielder of the *Gāṇḍiva*, roused to anger by the cries of 'Bravo' arising from both the armies was discharged a volley of arrows on (his) horses, on even his charioteer, on his excellent chariot, even on his bow, even on his bow-string and his royal insignia, the white umbrella (all) simultaneously.

Duryodhana—(*Fearfully*) Then, then ?

सुन्दरकः--ततो देव, विरथो लूनगुणकोदण्डः परिभ्रमणमात्रव्यापारप्रातिषिद्ध-शरसंपातः मण्डलानि विरचयितुं प्रवृत्तः कुमारवृषसेनः । [तदो देव, विरहो लूणगुणकोदण्डो परिब्भमणमेत्तव्वावारपडिसिद्धसरसपादो मण्डलाइ विरचयिदुं पउत्तो कुमालविससेणो ।]

दुर्योधनः—(साशङ्कम्) ततस्ततः ।

सुन्दरक :—ततो देव, सुतरथविध्वंसनामर्षितेन स्वामिनाङ्गराजेनागणित-भीमसेनाभियोगेन परिमुक्तो धनंजयस्योपरि शिलीमुखासारः । कुमारोऽपि परिजनोपनीतमन्यं रथमारुह्य पुनरपि प्रवृत्तो धनंजयेन सहायोधितुम्। [तदो देव, सुदरहविद्धसणामरिसिदेण सामिणा अङ्गराएण अगणिअभीमसेणाभिजो-एण पडिमुक्को धनजअस्स उवरि सिलीमुहासारो । कुमारो वि परिजणोवणीदं अण्ण रह आरुहिअ पुणो वि पउत्तो धणजएण सह आओधेदुम् ।]

उभौ—साधु वृषसेन, साधु । ततस्ततः ।

सुन्दरक :—ततो देव, भणित च कुमारेण–' रे रे ताताधिक्षेपमुखर मध्यम-पाण्डव, मम शरास्तव शरीरमुज्झित्वान्यस्मिन् न निपतन्ति ' इति भणित्वा शरसहस्रैः पाण्डवशरीरं प्रच्छाद्य सिंहनादेन गर्जितुं प्रवृत्तः । [तदो देव,

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Sundaraka—Then, Your Majesty, prince *Vṛṣasena* devoid of chariot, his bow- string cut off, began tracing circles warding off the volley of arrows by merely turning round and round.

Duryodhana—(*With a suspense*) Then, then ?

Sundaraka—Then Your Majesty, Lord *Aṅga* king roused to rage by the destruction of his son's chariot, not minding the attack of *Bhīma*, discharged a volley of arrows on *Dhanañjaya*. The prince also mounting another chariot brought to (him) by the attendants again commenced fighting with *Dhauañjaya*.

Both—Then, then ?

Sundaraka—Then, Your Majesty, it was further (*ca*) remarked by the young prince: 'Oh you middle-most *Pāṇḍava*, voluble in reviling (my) father, my arrows shall not fall anywhere else excepting your body'. So saying he covered the *Pāṇḍava's* body with

भणिद अ कुमालेण—' रे रे तादाहिक्खेवमुहल मज्झमपण्डव, मह सरा तुह सरीरं उज्झिअ अण्णस्सि ण णिवडन्ति ' त्ति भणिअ सरसहस्सेहिं पण्डवसरीर पच्छादिअ सिंहणादेण गज्जिदु पउत्तो ।]

दुर्योधन :—(सविस्मयम्) अहो, बालस्य पराक्रमो मुग्धस्वभावेऽपि । ततस्ततः ।

सुन्दरकः—ततश्च देव, तं शरसंपात समवधूय निशितशराभिघातजातमन्युना किरीटिना गृहीता रथोत्सङ्गात् क्वणत्कनककिङ्किणीजालझङ्कारविराविणी मेघोपरोधविमुक्तनभस्तलनिर्मला निशितश्यामलस्निग्धमुखी विविधरत्नप्रभाभासुरभीषणरमणीयदर्शना शक्तिः सोपहासं विमुक्ता च कुमाराभिमुखी । [तदो अ देव, त सरसंपाद समवधूणिअ णिसिदसराभिघादजादमण्णुणा किरीटिणा गहिदा रहुच्छङ्गादो क्वणन्तकणअकिङ्किणीजालझङ्कारविराइणी मेहोवरोहविमुक्कणहत्थलणिम्मला णिसिदसामलसिणिद्धमुही विविहरअणप्पहाभासुरभीसणरमणिज्जदसणा सत्ती सोवहास विमुक्का अ कुमालाहिमुही ।]

दुर्योधनः—(सविषादम्) अहह । ततस्ततः ।

सुन्दरकः—ततो देव, प्रज्वलन्तीं शक्तिं प्रेक्ष्य विगलितमङ्गराजस्य हस्तात् सशरं धनुर्हृदयाद् वीरसुलभ उत्साहो नयनाद् बाष्पसलिलमपि । हसितं च

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thousands of arrows and started roaring like a lion (his war cry)

Duryodhana—(*Amazedly*) Oh, the valour of the boy though yet simple in his mind ! Then, then ?

Sundaraka—And then, Your Majesty, *Kiriṭin* whose ilk was roused by the discharge of sharp arrows, warded off the volley of arrows; took from the side of his chariot a *śakti* resounding with the jingling of the network of the tinkling of golden bells, serene like the surface of the sky free from the besetting clouds, having a sharp, dark and glossy tip and presenting a terrible (and at the same time) charming sight, dazzling with the lustre of the varied jewels, and deridingly discharged it towards the prince.

Duryodhana—(*In dejection*) Alas ! Then, then ?

Sundaraka—Then, Your Majesty, when *Anga* king saw the *śakti*, the bow with the arrow dropped down from his hand; energy so natural to a warrior, from his heart; and even the water

धनञ्जयेन सिंहनाद विनादित च वृकोदरेण। दुष्कर दुष्करमित्याक्रन्दितं कुरुबलेन। [तदो देव, पज्जलन्तीं सत्ति पेक्खिअ विअलिअं अङ्गराअस्स हत्थादो ससर धणु हिअआदो वीरसुलहो उच्छाहो णअणादो बाप्पसलिल पि। हसिद अ धणजएण सिहणाद विणादिद अ विओदलेण। दुक्कल त्ति आक्कन्दिद कुरुबलेण।]

दुर्योधनः—(सविषादम्) ततस्तत'।

सुन्दरकः—ततो देव, कुमारवृषसेनेनाकर्णाकृष्टनिशितक्षुरप्रेण चिरं निध्यायार्धपथ एव भागीरथीव भगवता विषमलोचनेन त्रिधा कृता शक्तिः। [तदो देव, कुमालविससेणेण आकण्णाकिड्ढणिसिदखुरप्पेण चिर णिज्झाइअ अद्धपहे एव्व भाईरही विअ भअवदा विसमलोअणेण तिधा किदा सत्ती।]

दुर्योधनः—साधु, वृषसेन, साधु। ततस्ततः।

सुन्दरकः—ततश्च देव, एतस्मिन्नन्तरे कलमुखरेन वीरलोकसाधुवादेनान्तरितः समरतूर्यनिर्घोषः। सिद्धचारणगणविमुक्तकुसुमप्रकरेण प्रच्छादितं समराङ्गणम्। भणितं च स्वामिनाङ्गराजेन-' भो वीर वृकोदर, असमातस्तव ममापि समरव्यापारः। तदनुमन्यस्व मां मुहुर्तम्। प्रेक्षावहे तावद्वत्सस्य तव

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of tears, from his eyes. *Dhanañjaya* laughed and *Vṛkodara* roared out like a lion, (and) the *Kuru* force cried out 'A hard, hard lot !'

Duryodhana—(*Dejectedly*) Then, then ?

Sundaraka—Then, Your Majesty, by prince *Vṛsasena*, who had drawn a sharp arrow up to his ear after gazing long (at the *śakti*), was done into three that *śakti* (which was yet) on half its way like *Bhāgīrathī* by the divine odd-eyed (*Śiva*).

Duryodhana—Well (done), *Vṛṣasena*, well (done). Then, then ?

Sundaraka—And then, Your Majesty, just by that time the blast of the war-trumpets was overpowered by the sweet resounding cry of 'Bravo' from warriors. The battle-field was strewn with a heap of flowers showered down by *Siddhas* and *Cāraṇas*. And it was said by lord *Aṅga* king. 'Oh valiant *Vṛkodara*, our war-activity—yours as well as mine—is not yet over. So please excuse me for a moment. We shall just witness the proficiency

भ्रातुश्च धनुर्वेदशिक्षाचतुरत्वम्। तवाप्येतत् प्रेक्षणीयम्’ इति। [तदो अ देव, एदस्सि अन्तले कलमुहरेण वीरलोअसाहुवादेण अन्तरिदो समरतूरणिग्घोसो। सिद्धचालणगणविमुक्ककुसुमप्पअरेण पच्छादिद समलागणम्। भणिअं अ सामिणा अगराएण—‘भो वीर विकोदल, असमत्तो तुह मह वि समलव्वावारो। ता अणुमण्ण म मुहुत्तअम्। पेक्खामहे दाव वस्सस्स तुह भादुणो अ धणुव्वेदसिक्खाचउरत्तणम्। तुह वि एद पेक्खणिज्जम् त्ति।]

दुर्योधनः—ततस्ततः।

सुन्दरकः—ततो देव, विश्रमितायोधनव्यापारौ मुहूर्तविश्रमितनिजवैरानुबन्धौ द्वावपि प्रेक्षकौ जातौ भीमसेनाङ्गराजौ। [तदो देव, विस्समिदाओधनव्वावारा मुहुत्तविस्समिदणिअवेराणुबन्धा दुवे वि पेक्खआ जादा भीमसेणांगराआ।]

दुर्योधनः—(साभिप्रायम्) ततस्ततः।

सुन्दरकः—ततश्च देव, शक्तिखण्डनामर्षितेन गाण्डीविना भणितम्—‘अरे रे दुर्योधनप्रमुखाः—(अर्धोक्ते लज्जा नाटयति) [तदो अ देव, सत्तिखण्डणामरिसिदेण गण्डीविणा भणिअम्—‘अरे रे दुज्जोहणप्पमुहा—]

दुर्योधनः—सुन्दरक, कथ्यताम्। परवचनमेतत्।

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in the training of archery of my son and your brother. Even to you it is worth witnessing’.

Duryodhana—Then, then ?

Sundaraka—Then Your Majesty, both of them, *Bhīmasena* and *Anga* king, stopping their war-activities (and) ceasing for a while their continued hostility became spectators.

Duryodhana—(*Significantly*) Then, then ?

Sundaraka—And then, Your Majesty, by the wielder of the *Gāṇḍiva*, roused to anger by the shattering of his *Śakti*, it was said : ‘Oh you *Duryodhana*—headed—(*When this is partly uttered, he gesticulates shame*).

Duryodhana—*Sundaraka*, tell. This is a statement of other person.

सुन्दरकः—शृणोतु देवः । ‘अरे रे दुर्योधनप्रमुखाः कुरुबलसेनाप्रभवः, अविनयनौकर्णधार कर्ण, युष्माभिर्मम परोक्ष बहुभिर्महारथैः परिवृत्यैकाकी मम पुत्रकोऽभिमन्युर्व्यापादितः । अहं पुनर्युष्माकं प्रेक्षमाणानामेवैतं कुमारवृषसेनं स्मर्तव्यशेषं करोमि ।’ इति भणित्वा सगर्वमास्फालितमनेन वज्रनिर्घातघोषभीषणजीवारवं गाण्डीवम् । स्वामिनापि सज्जीकृतं कालपृष्ठम् । (सुणादु देवो । ‘अरे रे दुज्जोहणप्पमुहा कुरुबलसेणापहुणो, अविणअणोकण्णधार कण्ण, तुह्मेहि मह परोक्ख बहुहि महारहेहि पडिवारिअ एआई मम पुत्तओ अहिमण्णू व्वावादिदो । अह उण तुह्माण पेक्खन्ताण एव्व एद कुमालविससेण सुमरिदव्वसेस करोमि ’ त्ति भणिअ सगव्व आप्फालिद णेण वज्जणिग्घादघोसभीसणजीआरव गण्डीवम् । सामिणा वि सज्जीकिद कालपुट्ठम् ।)

दुर्योधनः—(सावहित्थम्) ततस्ततः ।

सुन्दरकः—ततश्च देव, प्रतिषिद्धभीमसेनसमरकर्मारम्भेण गाण्डीविना विरचिते अङ्गराजवृषसेनरथकूलंकषे द्वे बाणनद्यौ । ताभ्यामपि द्वाभ्यामन्योन्यस्नेहदर्शितशिक्षाविशेषाभ्यामभियुक्तः स दुराचारो मध्यमपाण्डवः । (तदो अ देव,

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Sundaraka—May Your Majesty, listen ‘Oh you the chiefs of the *Kuru* armies headed by *Duryodhana*, Oh *Karṇa* the helmsman of the boat of immodesty, by you, several great chariot fighters, was surrounded and killed, single-handed as he was, my son *Abhimanyu*. I, however, shall make this prince *Vrṣasena* remain an object of memory alone inspite of you who are looking on.’ So saying he proudly twanged his *Gāṇḍiva*, the twang of whose string is terrible like the loud crash of the stroke of the thunderbolt. His *Kālaprstha* also was made ready by my lord.

Duryodhana—(*Concealing his feelings*) Then, then ?

Sundaraka—And then, Your Majesty, by the wielder of the *Gāṇḍiva*, who had put a stop to (*pratisiddha*) the undertaking of war activities by *Bhīmasena* (any further), were arranged two rivers of arrows dashing against (and damaging) the banks in the form of the chariots of *Aṅga* king and *Vrsasena*. By those two also, who displayed special skill out of affection for each other, was attacked that middle *Pāṇḍava*, of wicked deeds.

पडिसिद्धभीमसेणसमलकम्मालम्भेण गण्डीविणा विरइदा अङ्गराअविससेणरह-कूलकसाओ दुवे बाणणदीओ । तेहिं वि दुवेहि अण्णोण्णसिणेहदसिदसिक्खा-विसेसेहि अभिजुत्तो सो दुराआरो मज्झमपण्डवो ।)

दुर्योधनः—ततस्ततः ।

सुन्दरकः—ततश्च देव, गाण्डीविनाताररसितजीवानिर्घोषमात्रविज्ञातबाण-वर्षेण तथाचरितं पत्रिभिर्यथा न नभस्तलं न स्वामी न रथो न धरणी न कुमारो न केतुवंशो न बलानि न सारथिर्न तुरङ्गमा न दिशो न वीरलोकश्च लक्ष्यते । (तदो अ देव, गण्डीविणा ताररसिदजीआणिग्घोसमेत्तविण्णादबाण-वरिसेण तह आअरिद पत्तिहि जह ण णहत्तल ण सामी ण रहो ण धरणी ण कुमालो ण केदुवंसो ण बलाइ ण सारही ण तुलङ्गमा ण दिसाओ ण वीरलोओ अ लक्खीअदि ।)

दुर्योधनः—(सविस्मयम्) ततस्ततः ।

सुन्दरकः—ततश्च देव, क्षणमात्रमेवातिक्रान्ते शरवर्षे सहर्षसिंहनादे पाण्डव-सैन्ये विमुक्ताक्रन्दे कौरवबले समुत्थितो महान् कलकलो हा हतः कुमारवृष-सेनो हा हत इति । (तदो अ देव, खणमेत्त एव्व अदिक्कन्ते सरवरिसे सह-रिससिंहणादे पण्डवसेण्णे विमुक्काक्कन्दे कोरवबले समुत्थिदो महन्तो कलअलो हा हदो कुमालविससेणो हा हदो त्ति ।)

Duryodhana—Then, then ?

Sundaraka—And then, Your Majesty, by the wielder of the *Gāṇḍiva*, the volley of whose arrows was known only through the twanging of his loudly resounding bow-string, was worked such (a feat) with his arrows that not the surface of the sky, not my Lord, not the chariot, not the earth, not the prince, not the flag-stick, not the hosts, not the charioteer, not the horses, not the quarters, nor the warriors could be seen !

Duryodhana—(*Amazedly*) Then, then ?

Sundaraka—Then Your Majesty, as the volley of arrows stopped just for a moment, as the *Pāṇḍava* host gave out a joyous lion-roar, and as the *Kaurava* host gave out a loud wail, there arose a great din 'Alas, prince *Vṛsasena* is killed, alas, killed !'

दुर्योधनः—(सबाष्परोधम्) ततस्ततः ।

सुन्दरकः—ततश्च देव, प्रेक्षे कुमारं हतसारथितुरगं लूनातपत्रचापचामरकेतुवंशं स्वर्गप्रभ्रष्टमिव सुरकुमारमेकेनैव हृदयमर्मभेदिना शिलीमुखेन भिन्नदेहं रथमध्ये पर्यस्तम् । [तदो अ देव, पेक्खामि कुमाल हदसारहितुलग लूणादवत्तचावचामरकेदुवस सग्गप्पब्भट्ठ विअ सुलकुमाल एक्केण ज्जेव हिअअमम्मभेदिणा सिलीमुहेण भिण्णदेह रहमज्झे पल्लत्थ ।]

दुर्योधनः—(सास्रम्) अहह कुमारवृषसेन । अलमतः परं श्रुत्वा । हा वत्स वृषसेन, हा मदङ्कदुर्ललित, हा गदायुद्धप्रिय, हा राधेयकुलप्ररोह, हा प्रियदर्शन, हा दुःशासननिर्विशेष, हा सर्वगुरुवत्सल, प्रयच्छ मे प्रतिवचनम् ।

पर्याप्तनेत्रमचिरोदितचन्द्रकान्त-
मुद्भिद्यमाननवयौवनरम्यशोभम् ।
प्राणापहारपरिवर्तितदृष्टि दृष्टं
कर्णेन तत् कथमिवाननपङ्कजं ते ॥ १० ॥

Duryodhana—(*Checking his tears*) Then, then ?

Sundaraka—And then, Your Majesty, I saw the prince lying topsy turvy in his chariot, like the son of a god fallen from heaven, his body pierced through by only one arrow cutting the vitals of his heart, his charioteer and horses killed, and his umbrella, bow, chowries, and flag staff (all) shattered

Duryodhana—(*With tears*) Alas ! Prince *Vrsasena* ! Enough of hearing any further than this. Oh child *Vrsasena*, Ah you who were much fondled on my lap, alas you to whom mace-fight was dear, alas you the sprout of the family of the son of *Rādhā* (i. e. *Karṇa*), alas, you of pleasing sight, alas, you who were not different (to me) from *Duhśāsana*, alas, you who were attached to your elders, give me a reply.

How could your lotus-like face be seen by *Karṇa* ?—the face having long eyes, charming like the newly-risen moon, possessed of a lustre charming with the fresh youth just sprouting, and its eyes rolling round at (the moment of) the passing away of life ?

सूतः—आयुष्मन्, अलमत्यन्तदुःखावेगेन ।

दुर्योधनः—सूत, पुण्यवन्तो हि दुःखभाजो भवन्ति । अस्माकं पुनः

प्रत्यक्षं हतबन्धूनामेतत् परिभवाग्निना ।
हृदयं दह्यतेऽत्यर्थं कुतो दुःखं कुतो व्यथा ॥ ११ ॥

(मोहमुपगतः)

सूतः—समाश्वसितु महाराजः (पटान्तेन वीजयति)

दुर्योधनः—(लब्धसंज्ञः) भद्र सुन्दरक, ततो वयस्येन कि प्रतिपन्नमङ्गराजेन ।

सुन्दरकः—ततश्च देव, तथाविधस्य पुत्रस्य दर्शनेन संगलितमश्रुजातमुज्झित्वानवेक्षितपरप्रहरणाभियोगेन स्वामिनाभियुक्तो धनंजयः । तं च सुतवधामर्षोद्दीपितपराक्रमं विमुक्तजीविताशं तथा परिक्रामन्तं प्रेक्ष्य भीमनकुलसहदेवपाञ्चालप्रमुखैरन्तरितो धनंजयस्य रथवरः । [तदो अ देव, तधाविधस्स पुत्तस्स

Charioteer—Long-lived one, away with this extreme vehemence of grief.

Duryodhana—Charioteer, (it is only) the meritorious (that) are subject to grief. For us, on the other hand,

Whose kinsmen have been killed before our very eyes, this heart is extremely tormented by the fire of humiliation Whence grief ? Whence pain ? 11

(*Falls in a swoon*).

Charioteer—May Your Majesty be appeased !

(*Fans him with the skirt of his garment*)

Duryodhana—(*Regaining consciousness*) *Sundaraka*, my good man, then what was done by my friend *Aṅga* king ?

Sundaraka—And then, Your Majesty, at the sight of (his) son reduced to that condition, brushing off all tears that had dropped out in profusion, *Dhanañjaya* was attacked by the lord regardless of the onslaught of the weapons. And seeing him like that with his valour enkindled by the rage at his son's slaughter and with his hope of life all abandoned, the excellent chariot of *Dhanañjaya* was screened by *Bhīma*, *Nakula*, *Sahadava*, *Pāñcāla* and other prominent (warriors).

दंसणेण सगलिद अस्सुजाद उज्झिअ अणवेक्खिदपरप्पहरणाभिओएण सामिणा अभिजुत्तो धणजओ । त अ सुदवहामरिसुद्दीविदपरक्कमं विमुक्कजीविदास तह परिक्कमन्त पेक्खिअ भीमणउलसहदेवपञ्चालप्पमुहेहि अन्तरिदो धणजअस्स रहवरो ।]

दुर्योधनः—ततस्ततः ।

सुन्दरकः— ततो देव, शल्येन भणितम्–'अङ्गराज, हततुरंगमो भग्नकूबरस्ते रथो न योग्यो भीमार्जुनाभ्यां सहायोद्धुम्' इति । ततः परिवर्तितो रथोऽवतारितः स्वामी स्यन्दनाद् बहुप्रकारं च समाश्वासितः'। ततश्च स्वामिना सुचिर विलप्य परिजनोपनीतमन्यं रथं प्रेक्ष्य दीर्घ निःश्वस्य मयि दृष्टिर्विनिक्षिप्ता। सुन्दरक, एहीति भणित च । ततोऽहमुपगतः स्वामिसमीपम् । ततोऽपनीय शीर्षस्थानात् पट्टिकां शरीरसंगलितैः शोणितबिन्दुभिर्लिप्तमुखं बाणं कृत्वा अभिलिख्य प्रेषितो देवस्य संदेशः। (पट्टिकामर्पयति) [तदो देव, सल्लेण भणिदम् 'अङ्गराअ, हदतुलङ्गमो भग्गकूबरो दे रहो ण जोग्गो भीमाज्जुणेहि सह आजुज्झिदुम्' त्ति। तदो पडिवट्टिदो रहो ओदारिदो सामी सन्दणादो बहुप्पआर अ समस्सासिदो। तदो अ सामिणा सुइर विलविअ परिअणोवणिद अण्ण रह पेक्खिअ दीह निस्ससिअ मइ दिट्ठी विणिक्खिविदा । सुन्दरअ, एहि त्ति भणिद अ । तदो अह उवगदो सामिसमीवम् । तदो अवणीअ सीसट्ठाणादो पट्टिअ सरीरसगलिदेहि सोणिअबिंदुहि लित्तमुह बाण कदुअ अहिलिहिअ प्पेसिदो देवस्स सदेसो ।]

Duryodhana—Then, then ?

Sundaraka—Then, your Majesty, it was remarked by *Śalya*: ' Oh *Anga* king, with its horses killed and the pole broken, your chariot is not suitable for fighting with *Bhīma* and *Arjuna*'. Then the chariot was turned, the lord was helped to alight from the chariot, and was appeased in various ways And then after lamenting for a long time, looking at the other chariot brought up by the attendants, sighing deeply, a glance was cast at me by the lord And ' Come ' he said Then I went close to my lord. Then taking off from his turban a strip of cloth and smearing the point of his arrow with the drops of blood flowing profusely from his body, he wrote a message and sent it to your Majesty. [*Hands over the strip*]

(दुर्योधनो गृहीत्वा वाचयति)

' स्वस्ति, महाराजदुर्योधनं समराङ्गणात् कर्ण एतदन्तं कण्ठे गाढमालिङ्ग्य विज्ञापयति यथा—

अस्त्रग्रामविधौ कृती न समरेष्वस्यास्ति तुल्यः पुमान्
भ्रातृभ्योऽपि ममाधिकोऽयममुना जेयाः पृथासूनवः ।
यत् संभावित इत्यहं न च हतो दुःशासनारिर्मया
त्वं दुःखप्रतिकारमेहि भुजयोर्वीर्येण बाष्पेण वा ॥ १२ ॥ '

दुर्योधनः—वयस्य कर्ण, किमिदं भ्रातृशतवधदुःखितं मामपरेण वाक्शल्येन घट्टयसि । भद्र सुन्दरक, अथेदानीं किमारम्भोऽङ्गराजः ।

सुन्दरकः—देव, अपनीतशरीरावरण आत्मवधकृतनिश्चयः पुनरपि पार्थेन सह समरं मार्गयते । [देव अवणीदसरीरावरणो अप्पवहकिदणिच्चओ पुणोवि पत्थेण सह समल मग्गादि ।]

दुर्योधनः—(आवेगादासनादुत्तिष्ठन्) सूत रथमुपनय । सुन्दरक, त्वमपि मद्वचनात् त्वरिततर गत्वा वयस्यमङ्गराज प्रतिबोधय । अलमतिसाहसेन ।

(*Duryodhana takes and reads*)

'Hail! From the battle-field *Karṇa*, for this last time closely embracing by the neck His Majesty, *Duryodhana*, requests as follows:-

[This person i. e. *Karṇa*] is proficient in the operation of (all) sorts of missiles, in battle he has no equal, he is more to me than even (my) brothers, with him (i. e his help) the sons of *Pṛthā* can be conquered by me, since (yat) I was thus honoured (by you) and (yet) by me the enemy of *Duhśāsana* was not killed, therefore, you may effect a remedy of (your) grief either by the prowess of your arms or by tears, **12**

Duryodhana—Dear *Karṇa*, why are you thus (*idam*) striking me with yet another dart of speech, grieved at the slaughter of a hundred brothers as I am? My good *Sundaraka*, now what is the *Anga* king proposing to do?

Sundaraka—Your Majesty, with his armour removed (and) determined to immolate himself, he is again seeking an encounter with the son of *Pṛthā*

Duryodhana—(*Rising up from his seat impetuously*) Charioteer, bring (my) chariot You also going there very quickly convey my counsel to him on my behalf (as follows): 'Enough of

अभिन्न एवावयोः संकल्पः । न खलु भवानेको जीवितपरित्यागाकाङ्क्षी । किं तु

हत्वा पार्थान् सलिलमशिवं बन्धुवर्गाय दत्त्वा
मुक्त्वा बाष्पं सह कतिपयैर्मन्त्रिभिश्चारिभिश्च ।
कृत्वान्योन्यं सुचिरमपुनर्भावि गाढोपगूढं
संत्यक्ष्यावो हततनुमिमां दुःखितौ निर्वृतौ च ॥ १३ ॥

अथवा शोकं प्रति मया न किंचित् संदेष्टव्यम् ।

वृषसेनो न ते पुत्रो न मे दुःशासनोऽनुजः ।
त्वां बोधयामि किमहं त्वं मां संस्थापयिष्यसि ॥ १४ ॥

सुन्दरकः—यद्देव आज्ञापयति (निष्क्रान्तः) । [जं देवो आणवेदि ।]

दुर्योधनः—सूत, तूर्णमेव रथमुपस्थापय ।

सूतः—(कर्णं दत्वा) देव, ह्रेषासंवलितो नेमिध्वनिः श्रूयते । तथा तर्कयामि नूनं परिजनोपनीतो रथः ।

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extreme rashness. Quite the same are our intentions (or resolves). Not indeed alone are you (who are) desirous of abandoning life. But,

Having killed the sons of *Pṛthā*, offered the inauspicious (i. e. obsequial) water to the band of (our) brothers and relatives, shed tears along with a few (surviving) ministers and also foes, and effected for a long time a deep and mutual embrace which is not likely to take place again, we (both) shall give up this wretched body (of ours) being afflicted with sorrow and at the same time relieved (of it) ! **13**

Or rather, in connection with grief nothing should be said by me (by way of message). (For)

Vṛṣasena was not your son, (and) *Duḥśāsana* was not my younger brother. How should I then console you ? (And) why should you console me ? **14**

Sundaraka—As Your Majesty commands. (*Exit*)

Duryodhana—Charioteer, very quickly bring hither the chariot.

Charioteer—(*Giving his ear*) Your Majesty, the sound of the rims (of the wheels), mingled with neighing is heard. So I conjecture the chariot has been brought up by the attendants.

दुर्योधनः—सूत, गच्छ, त्वं सज्जीकुरु ।

सूतः—यदाज्ञापयति देवः । (निष्क्रम्य पुनः प्रविशति)

दुर्योधनः—(विलोक्य) किमिति नारूढोऽसि ।

सूतः—एष खलु तातोऽम्बा च संजयाधिष्ठितं रथमारुह्य देवस्य समीपमुपगतौ ।

दुर्योधनः—कि नाम तातोऽम्बा च संप्राप्तौ । कष्टमतिबीभत्समाचरितं दैवेन । सूत गच्छ त्वं स्यन्दनं तूर्णमुपहर । अहमपि तातदर्शनं परिहरन्नेकान्ते तिष्ठामि ।

सूतः—देव, त्वदेकशेषबान्धवावेतौ । कथमिव न समाश्वासयसि ।

दुर्योधनः—सूत, कथमिव समाश्वासयामि विमुखभागधेयः । पश्य ।

अद्यैवावां रणमुपगतौ तातमम्बां च दृष्ट्वा
घ्रातस्ताभ्यां शिरसि विनतोऽहं च दुःशासनश्च ।

Duryodhana—Charioteer, go you, (and) make (it) ready.

Charioteer—As Your Majesty commands. (*Going out, enters again*).

Duryodhana—(*Looking*) Why are you not mounted ?

Charioteer—Here are arrived near Your Majesty, father and mother mounting the chariot controlled by *Sañjaya*.

Duryodhana—What indeed ! Are father and mother come ! Alas, very shabby indeed is the working up Fate. Charioteer, go you (and) quickly bring here the chariot. I also shall stand aside avoiding the sight of (i. e being seen by) father.

Charioteer—Your Majesty, these two have only you as the sole surviving relative How possibly should you not console them ?

Duryodhana—Charioteer, how possibly can I, of adverse Fate, console (them) ? See

Just today did we (two) go to war after seeing father and mother , and myself and *Duhśāsana*, as we were bent low, were smelt on the head by them. (Now) when that boy has

तस्मिन् बाले प्रसभमरिणा प्रापिते तामवस्थां
पार्श्वं पित्रोरहमुपगतः किं नु वक्ष्यामि ताभ्याम् ॥ १५ ॥

तथाप्यवश्यं वन्दनीयौ गुरू ।

(निष्क्रान्तौ)

इति चतुर्थोऽङ्क.

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been reduced to that condition by the enemy per force, going to the side of (my) parents, what shall I say to them ! **15**

Yet the parents must needs be saluted. (*Exuent*)

END OF ACT IV

पञ्चमोऽङ्कः

(ततः प्रविशति रथयानेन गान्धारी सजयो धृतराष्ट्रश्च)

धृतराष्ट्र—वत्स संजय, कथय कथय कस्मिन्नुद्देशे कुरुकुलकाननैकशेषप्रवालो वत्सो मे दुर्योधनस्तिष्ठति । कच्चिवज्जीति वा न वा ।

गान्धारी—जात, यदि सत्यं जीवति मे वत्सस्तत् कथय कस्मिन् देशे वर्तते । [जाद, जइ सच्च जीवदि मे वच्छो ता कधेहि कस्सि देसे वट्टदि ।]

संजयः—नन्वेष महाराज एक एव न्यग्रोधच्छायायामुपविष्टस्तिष्ठति ।

गान्धारी—(सकरुणम्) जात एकाकीति भणासि । कि नु खलु सांप्रतं भ्रातृशतमस्य पार्श्वे भविष्यति । [जाद, एआइ त्ति भणसि । कि णु क्खु संपद भादुसद से पास्से भविस्सदि ।]

संजयः—तात, अम्ब, अवतरतं स्वैरं रथात् ।

(उभाववतरण नाटयतः)

(ततः प्रविशति सव्रीडोपविष्टो दुर्योधनः)

संजयः—(उपसृत्य) विजयतां महाराजः । नन्वेष तातोऽम्बया सह प्राप्तः । कि न पश्यति महाराजः ।

ACT V

(*Then enters in a chariot Gāndhārī, Sañjaya and Dhṛtarāstra*).

Dhṛtarāstra—Dear *Sañjaya*, say, say, in what place stands my child, *Duryodhana*, the only surviving sprout of the forest of the *Kuru* family. Is he alive or not ?

Gāndhārī—If really my child is living, then tell me in what place he is

Sañjaya—Well, here is His Majesty seated all alone under the shade of a banian tree

Gāndhārī—(*Pathetically*) Child, 'alone' you say ? But can possibly the hundred brothers be now by his side ?

Sañjaya—Father, Mother, slowly alight from the chariot.

(*Both gesticulate alighting*).

(*Then enters Duryodhana sitting in shame*).

Sañjaya—(*Approaching*) May Your Majesty be victorious ! Why, here father has come together with mother. Does Your Majesty not notice ?

(दुर्योधनो वैलक्ष्यं नाटयति)

धृतराष्ट्रः—

शल्यानि व्यपनीय कङ्कवदनैरुन्मोचिते कङ्कटे
बद्धेषु व्रणपट्टकेषु शनकैः कर्णे कृतापाश्रयः ।
दूरान्निर्जितसान्त्वितान्नरपतीनालोकयंल्लीलया
सह्या पुत्रक वेदनेति न मया पापेन पृष्टो भवान् ॥ १ ॥

(धृतराष्ट्रो गान्धारी च स्पर्शेनोपेत्यालिङ्गतः)

गान्धारी—वत्स,अतिगाढप्रहारवेदनापर्याकुलस्यास्मासु संनिहितेष्वपि न प्रसरति ते वाणी । [वच्छ, अदिगाढप्पहारवेअणापज्जाउलस्स अह्मेसु सण्णिहिदेसु वि ण प्पसरदि दे वाणी ।]

धृतराष्ट्रः—वत्स, दुर्योधन, किमकृतपूर्वः संप्रति मय्यप्ययमव्याहारः ।

गान्धारी—वत्स, यदि त्वमप्यस्मान्नालपसि तत् किं सांप्रतं वत्सो दुःशासन आलपत्यथ दुर्मर्षणो वान्यो वा । [वच्छ, जइ तुम वि अह्मे णालवसि ता किं सपद वच्छो दुस्सासणो आलवदि अध दुम्मरिसणो वा अण्णो वा]

(*Duryodhana gesticulates bewilderment*).

Dhṛtarāstra—

Sinful as I am, by me you were not asked, 'O Son, is your agony bearable?', as you, having removed the armour, and having taken out the darts by means of pincers, and when the bandages of your wounds were tied, were slowly leaning on *Karṇa* and looking gracefully at the kings first vanquished and then appeased 1

(*Dhrtarāṣtra and Gāndhārī embrace him approaching him gropingly*).

Gāndhārī—Child, distracted as you are by the pangs of extremely deep wounds, your speech does not proceed though we are near (you)

Dhṛtarāstra—Child, if even you do not speak to us, then will now dear *Duhśāsana* speak, or *Durmarsaṇa* or some one else?

दुर्योधनः—

पापोऽहमप्रतिकृतानुजनाशदर्शी
तातस्य बाष्पपयसां तव चाम्ब हेतुः ।
दुर्जातमत्र विमले भरतान्वये वः
कि मां सुतक्षयकरं सुत इत्यवैषि ॥ २ ॥

गान्धारी—जात, अलं परिदेवितेन । त्वमपि तावदेकोऽस्यान्धयुगलस्य मार्गोपदेशकः । तच्चिरं जीव । कि मे राज्येन जयेन वा । [जाद, अल परिदेविदेण । तुम वि दाव एक्को इमस्स अन्धजुअलस्स मग्गोवदेसओ । ता चिरं जीव । कि मे रज्जेण जएण वा ।]

दुर्योधनः—

मातः किमप्यसदृशं कृपणं वचस्ते
सुक्षत्रिया क्व भवती क्व च दीनतैषा ।
निर्वत्सले सुतशतस्य विपत्तिमेतां
त्व नानुचिन्तयसि रक्षसि मामयोग्यम् ॥ ३ ॥

नून विचेष्टितमिदं सुतशोकस्य ।

Duryodhana—

A sinner I am, witnessing the unrequited slaughter of (my) younger brothers, and the cause of your tears, O Mother, and (also) of the father. Bringer of destruction to (your) sons as I am, why do you look upon me, ill-born in your stainless *Bharata* family, as your son? 2

Gāndhārī—Child, enough of lamentation. You at least are the only guide of this blind couple So live long. What is the good of kingdom or victory to me?

Duryodhana—

O Mother, unaccountably miserly and unbecoming is this speech of yours! What a difference is there between an excellent *Kṣatriya* lady like you and this meekness? Oh you who are void of parental affection, you do not take into account this destruction of a hundred sons (and) protect me, unworthy (that I am). 3

This is indeed the working of the grief for a son.

संजयः—महाराज, किं वायं लोकवादो वितथः ' न घटस्य कूपपतने रज्जुस्तत्रैव प्रक्षेप्तव्या ' इति ।

दुर्योधनः—अपुष्कलमिदम् । उपक्रियमाणाभावे किमुपकरणेन । (रोदिति)

धृतराष्ट्रः—(दुर्योधनं परिष्वज्य) वत्स, समाश्वसिहि । समाश्वासय चास्मानिमामतिदीनां मातरं च ।

दुर्योधनः—तात, दुर्लभः समाश्वास इदानीं युष्माकम् । किं तु

कुन्त्या सह युवामद्य मया निहतपुत्रया ।
विराजमानौ शोकेऽपि तनायाननुशोचतम् ॥ ४ ॥

गान्धारी—जात, एतदेव सांप्रतं प्रभूतं यत् त्वमपि तावदेको नानुशोचितव्यः । तज्जात, प्रसीद । एष ते शीर्षाञ्जलिः । निवर्तस्व समरव्यापारात् ! अपश्चिमं कुरु पितुर्वचनम् । [जाद, एद एव्व सपद प्पभूद ज तुमं वि दाव एक्को णाणुसोचइदव्वो । ता जाद, प्पसीद । एसो दे सीस्सञ्जली । णिवट्टेहि समरव्वावारादो । अपच्छिम करेहि पिदुणो वअणम् ।]

Sañjaya—Your Majesty, is this popular saying viz. 'when a pitcher falls in a well, the rope also is not to be thrown there' false ?

Duryodhana—This is not a wide or general (rule). (For) in the absence of those who are to be served, what is the good of the instrument ? (*Weeps*).

Dhṛtarāstra—(*Embracing Duryodhana*) Child, be appeased. And appease us and this extremely miserable mother (of yours).

Duryodhana—Appeasement is now hard for you to have, father ! but,

May you both now along with *Kuntī*, whose sons will be killed by me to-day, lament for your sons, shining even in sorrow. 4

Gāndhārī—This alone is enough now that at least one viz. you are not to be lamented for. So child, be pleased. Here is for you the fold of my hands on my head ! Turn away from the war-activity. Make (i. e. obey) this last speech of (your) father.

धृतराष्ट्रः—वत्स, शृणु वचनं तवाम्बाया मम च निहताशेषबन्धुवर्गस्य। पश्य।

दायादा न ययोर्बलेन गणितास्तौ द्रोणभीष्मौ हतौ
कर्णस्यात्मजमग्रतः शमयतो भीतं जगत् फाल्गुनात्।
वत्सानां निधनेन मे त्वयि रिपुः शेषप्रतिज्ञोऽधुना
मानं वैरिषु मुञ्च तात पितरावन्धाविमौ पालय॥ ५॥

दुर्योधनः—समरात् प्रतिनिवृत्य कि मया कर्तव्यम्।

गान्धारी—जात, यत् पिता ते विदुरो वा भणति। (जाद, ज पिदा दे विउरो वा भणदि।)

संजयः—देव, एवमिदम्।

दुर्योधनः—संजय, अद्याप्युपदेष्टव्यमस्ति।

संजयः—देव, यावत् प्राणिति तावदुपदेष्टव्यभूमिर्विजिगीषुः प्रज्ञावताम्।

दुर्योधनः—(सक्रोधम्) शृणुमस्तावद् भवत एव प्रज्ञावतोऽस्मान् प्रति प्रतिरूपमुपदेशम्।

Dhṛtarāṣṭra—Child, listen to the words of your mother and of mine all of whose relatives are killed. See,

Those *Bhīṣma* and *Droṇa*, on whose strength the enemies were not cared for, have been slain; the (whole) world was terrified at *Arjuna*, killing under its very eyes, the son of *Karṇa*; by the death of my (other) sons, the enemy now has to fulfil his vow in the case of you only. Dear child, leave off pride as ragards (these) enemies (and) save these blind parents of yours. 5

Duryodhana—But, returning from the war, what should be done by me ?

Gāndhārī—Child, what your father or *Vidura* tells.

Sañjaya—Your Majesty, so it is.

Duryodhana—*Sañjaya*, is there any thing yet to be imparted as advice ?

Sañjaya—Your Majesty, as long as life endures so long is a *Vijigīṣu* (king) a fit object of advice for the intelligent.

Duryodhana—(*Wrathfully*) Let us then listen to the worthy advice to us of you who are intelligent.

धृतराष्ट्रः—वत्स, युक्तवादिनि संजये किमत्र क्रोधेन। यदि प्रकृतिमापद्यते तदहमेव भवन्तं ब्रवीमि।

दुर्योधनः—कथयतु तातः।

धृतराष्ट्रः—वत्स, कि विस्तरेण। संधत्तां भवानिदानीमपि युधिष्ठिरमीप्सितपणबन्धेन।

दुर्योधनः—तात, तनयस्नेहवैक्लव्यादम्बा बालिशत्वेन संजयश्च काममेवं ब्रवीतु। युष्माकमप्येवं व्यामोहः। अथ वा प्रभवति पुत्रनाशजन्मा हृदयज्वरः। अन्यच्च तात, अस्खलितभ्रातृशतोऽहं यदा तदावधीरितवासुदेवसामोपन्यासः। संप्रति हि दृष्टपितामहाचार्यानुजराजचक्रविपत्तिः स्वशरीरमात्रस्नेहादुदात्तपुरुषव्रीडावहमसुखावसानं च कथमिव करिष्यति दुर्योधनः सह पाण्डवैः संधिम्। अन्यच्च नयवेदिन् संजय,

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Dhṛtarāṣṭra—Child, why get angry with *Sañjaya*, who is speaking what is but proper? If you are your natural self, then I myself shall speak to you.

Duryodhana—Let my father say.

Dhṛtarāṣṭra—Child, what is the good of prolixity? Now at least make peace with *Yudhiṣṭhira* on terms desirable (to him).

Duryodhana—Father, let mother, through helplessness due to affection for her sons, and *Sañjaya* through childishness, speak thus. But you also have this sort of delusion? Or rather the anguish of the heart arising out of the destruction of the sons is powerful, indeed. And moreover father, when, I had all my hundred brothers, intact, I discarded the peace move on the part of *Vāsudeva*. Now how possibly can *Duryodhana* simply out of affection for (his) mere body make with the *Pāṇḍavas* peace which is shameful to the noble man and ends in misery when he has witnessed the death of grand-father (*Bhīṣma*), preceptor (i. e. *Droṇa*), younger brothers and circle of kings? And again, O *Sañjaya*, you who are well versed in politics,

हीयमानान् किल रिपून् नृपाः संदधते कथम् ।
दुःशासनेन हीनोऽहं सानुजः पाण्डवोऽधुना ॥ ६ ॥

धृतराष्ट्रः—वत्स, एवं गतेऽपि मत्प्रार्थनया न किंचिन्न करोति युधिष्ठिरः । अन्यच्च सर्वं दैवापकृष्टं मन्यते युधिष्ठिरः ।

दुर्योधनः—कथमिव ।

धृतराष्ट्रः—वत्स, श्रूयतां प्रतिज्ञा युधिष्ठिरस्य । नाहमेकस्यापि भ्रातुर्विपत्तौ प्राणान् धारयामीति । बहुच्छलत्वात् संग्रामस्यानुजनाशमाशङ्कमानो यदैव भवते रोचते तदैवासौ सज्जः संधातुम् ।

संजयः—एवमिदम् ।

गान्धारी—जात, उपपत्तियुक्तं प्रतिपद्यस्व पितुर्वचनम् । [जाद, उपपत्तिजुत्त पडिवज्जस्स पिदुणो वअणम् ।]

दुर्योधनः—तात, अम्ब, संजय,

एकेनापि विनानुजेन मरणं पार्थः प्रतिज्ञातवान्
भ्रातॄणां निहते शते विषहते दुर्योधनो जीवितुम् ।

How can kings make peace with losing enemies, indeed!
At present I am bereft of *Duhśāsana* whereas *Pāṇḍava* (i. e.
Yudhiṣṭhira) is accompanied by his younger brothers. 6

Dhṛtarāṣṭra—Child, even at this stage, there is nothing which *Yudhiṣṭhira* will not do at my request. Moreover, Yudhiṣṭhira considers everything as being under the influence of Fate.

Duryodhana—How now!

Dhṛtarāṣṭra—Listen to this vow of *Yudhisthira*, viz. I shall not hold my life on the death of even one brother. As war is beset with many deceitful tricks, fearing the destruction of his younger brothers, he would be ready for peace any time that you like.

Sañjaya—So it is.

Gāndhārī—Child, accept the words of your father, full of reason.

Duryodhana—Father, Mother, *Sañjaya*,

Son of *Pṛthā* avowed his death in the absence of even
one (of his) brothers; (and) *Duryodhana* can suffer to be
living even after a hundred brothers (of his) are killed!

तं दुःशासनशोणिताशनमरिं भिन्नं गदाकोटिना
भीमं दिक्षु न विक्षिपामि कृपणः संधिं विदध्यामहम् ॥ ७ ॥

गान्धारी—हा जात दुःशासन, या मदङ्कदुर्ललित, हा युवराज, अश्रुतपूर्वा खलु कस्यापि लोक ईदृशी विपत्तिः। हा वीरशतप्रसविनी हतगान्धारी दुःखशतं प्रसूता न पुनः सुतशतम्। [हा जाद दुस्सासण, हा मदङ्कदुल्ललिद, हा जुअराअ, अस्सुदपुव्वा क्खु कस्स वि लोए ईदिसी विपत्ती। हा वीरसदप्पसविणी हदगान्धारी दुक्खसद प्पसूदा ण उण सुदसदम्।]

(सर्वे रुदन्ति)

संजयः—(बाष्पमुत्सृज्य) तात, अम्ब, प्रतिबोधयितुं महाराजमिमां भूमिं युवामागतौ। तदात्मापि तावत् संस्तभ्यताम्।

धृतराष्ट्रः—वत्स दुर्योधन, एवं विमुखेषु भागधेयेषु त्वयि चामुञ्चति सहजं मानमरिषु त्वदेकशेषजीविताल्म्बनेयं तपस्विनी गान्धारी कमवलम्बतां शरणमहं च।

दुर्योधनः—श्रूयतां यत् प्रतिपत्तुमिदानीं प्राप्तकालम्।

Shall I not throw to various quarters *Bhīma*, the enemy who drank *Duhśāsana's* blood, shattered by the tip of my mace? Shall I, undignified, make peace? 7

Gāndhārī—Alas, child *Duhśāsana*, alas you who were over-fondled on my lap, alas you young prince, unheard of indeed in the case of any one else in (this) world is such a destruction! Alas, wretched *Gāndhārī*, the mother of a hundred heroes, gave birth to a hundred griefs and not to a hundred sons.

(*All weep*)

Sañjaya—(*Shedding tears*) Father, mother, to give counsel to His Majesty have you come to this place. So at least first compose yourself

Dhṛtarāṣṭra—Child *Duryodhana*, when Fate is thus averse, and when you do not give up your innate pride regarding the enemies, to what resort shall go for support myself and this poor *Gāndhārī*, having you as the only remaining prop of her life?

Duryodhana—Hear what is to be accepted as opportune now.

कलितभुवना भुक्तैश्वर्यास्तिरस्कृतविद्विषः
प्रणतशिरसां राज्ञां चूडासहस्रकृतार्चनाः ।
अभिमुखमरीन् घ्नन्तः संख्ये हताः शतमात्मजा
वहतु सगरेणोढां तातो धुरं सहितोऽम्बया ॥ ८ ॥

विपर्यये त्वस्याधिपतेरुल्लङ्घितः क्षात्रधर्मः स्यात् ।

(नेपथ्ये महान् कलकलः)

गान्धारी—(आकर्ण्य । सभयम्) जात, कुत्रैतत् हाहाकारमिश्रं तूर्यरसितं श्रूयते । [जाद, कहि एद हाहाकारमिस्स तूररसिद सुणीअदि ।]

संजय—अम्ब, भूमिरियमेवंविधानां भीरुजनत्रासजननी महानिनादानाम् ।

धृतराष्ट्रः—वत्स संजय, ज्ञायताम् । अतिभैरवः खलु विस्तारी हाहारवः । कारणेनास्य महता भवितव्यम् ।

दुर्योधनः—तात, प्रसीद । पराङ्मुखं खलु दैवमस्माकम् । यावदपरमपि किंचिदत्याहितं न श्रावयति तावदेवाज्ञापय मां संग्रामावतरणाय ।

A hundred sons (of yours), who had subdued the world, who enjoyed sovereignty and despised enemies, whose worship was performed by thousands of crests of kings with their heads bent low, have been killed in war while striking the enemies face to face. (Now) let father together with mother bear the yoke borne (in ancient days) by *Sagara*. 8

But if the contrary of this (is done) the duty of an over-lord as a *Kṣtriya* would be transgressed.

(*A great din behind the curtain*).

Gāndhārī—(*Listening. Frightened*) Child, where is this blast of trumpets mingled with lamentations heard ?

Sañjaya—Mother, this is just the place for such great tumults —inspirer of fear in (the hearts of) timid persons.

Dhṛtarāṣṭra—Dear *Sañjaya*. let it be ascertained. Very terrible indeed is this increasing tumult of lamentation. Great, indeed, must be its cause.

Duryodhana—Father, be pleased. Averse, indeed, is (our) Fate to us. Order me to go down to war before it (i. e. Fate) brings to our ears some other great calamity.

गान्धारी—जात, मुहुर्तं तावन्मां मन्दभागिनीं समाश्वासय । [जाद, मुहुत्तअ दाव म मन्दभाइणी समस्सासेहि ।]

धृतराष्ट्रः—वत्स, यद्यपि भवान् समराय कृतनिश्चयस्तथापि रहः परप्रतीघातोपायश्चिन्त्यताम् ।

दुर्योधनः—

प्रत्यक्षं हतबान्धवा मम परे हन्तुं न योग्या रहः
किं वा तेन कृतेन तैरिव कृतं यन्न प्रकाश्यं रणे ।

गान्धारी—जात, एकाकी त्वम् । कस्ते साहाय्यं करिष्यति । [जाद, एआई तुमम् । को दे सहाअत्तण करिस्सदि ।]

दुर्योधनः—

एकोऽहं भवतीसुतक्षयकरो मातः कियन्तोऽरयः
साह्यं केवलमेतु दैवमधुना निष्पाण्डवा मेदिनी ॥ ९ ॥

(नेपथ्ये । कलकलानन्तरम्) भो भो योधाः, निवेदयन्तु भवन्तः कौरवे-

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Gāndhārī—Child, at least for a while appease me, unfortunate as I am.

Dhṛtarāṣṭra—Child, though you have resolved (to go) to war, yet let a means of striking the enemy secretly be thought of.

Duryodhana—

My enemies, who have killed (my) brothers before our very eyes, do not deserve to be killed covertly. (For) what is the good of that deed which, like what is done by them, is not open on the battle-field? *9ab*

Gāndhārī—Child, you are alone. Who would render help to you?

Duryodhana—

Alone I have been the destroyer of your sons! Mother how many are the enemies? Let but Fate be my assistant; and (immediately) the earth (would be) void of *Pāṇḍavas*. *9cd*

(*Behind the curtain. After an uproar*) Oh you warriors, please inform the lord of *Kauravas*, here a great slaughter has started.

श्वराय, इदं महत् कदन प्रवृत्तम् । अलमप्रियश्रवणपराङ्मुखतया । यतः कालानुरूपं प्रतिविधातव्यमिदानीम् । तथा हि ।

त्यक्तप्राजनरश्मिरङ्किततनुः पार्थाङ्कितैर्मार्गणै-
र्वाहैः स्यन्दनवर्त्मनां परिचयादाकृष्यमाणः शनैः ।
वार्तामङ्गपतेर्विलोचनजलैरावेदयन् पृच्छतां
शून्येनैव रथेन याति शिबिरं शल्य कुरूञ्शल्ययन् ॥ १० ॥

दुर्योधनः—(श्रुत्वा । साशङ्कम्) आः, केनेदमविस्पष्टमशनिपातदारुणमुद्घोषितम् । कः कोऽत्र भोः ।

(प्रविश्य सम्भ्रान्तः) सूतः—हा, हताः स्मः । (आत्मान पातयति)

दुर्योधनः—अयि, कथय ।

धृतराष्ट्रसंजयौ—कथ्यतां कथ्यताम् ।

सूतः—आयुष्मन्, किमन्यत् ।

Enough of your turning away from hearing the unpleasant. For, now opportunely must you react. To explain:

Casting off whip and reins, his body wounded by the arrows marked with (the name of) *Pārtha*, slowly drawn by the horses owing to their acquaintance with the chariot paths, and imparting the news about the *Anga* king to the enquirers with the waters from the eyes, *Śalya* is going to the camp with only a vacant chariot, (thus) piercing the (hearts of the) *Kurus*. **10**

Duryodhana—(*Listening. With fear*) Alas, by whom is this proclaimed, not very distinctly and yet dreadfully like the fall of thunderbolt? Who, who is here?

(*Entering embarassed*) **Charioteer**—Alas, we are undone. (*Throws himself down*).

Duryodhana—Ah, tell.

Dhṛtarāṣṭra and Sañjaya—Let it be told, let it be told.

Charioteer—Long-lived one, what else?

शल्येन यथा शल्येन मूर्च्छितः प्रविशता जनौघोऽयम् ।
शून्यं कर्णस्य रथं मनोरथमिवाधिरूढेन ॥ ११ ॥

दुर्योधनः—हा वयस्य कर्ण । (मोहमुपागतः)

गान्धारी—जात, समाश्वसिहि समाश्वसिहि । [जाद, समस्सस समस्सस]

संजयः—समाश्वसितु समाश्वसितु देवः ।

धृतराष्ट्रः—भोः, कष्टं कष्टम् ।

भीष्मे द्रोणे च निहते य आसीदवलम्बनम् ।
पुत्रस्य मे सुहृत् प्रेयान् राधेयः सोऽप्ययं हतः ॥ १२ ॥

वत्स, समाश्वसिहि, समाश्वसिहि । ननु भो हतविधे,

अन्धोऽनुभूतशतपुत्रविपत्तिदुःख-
शोच्यां दशामुपगतः सह भार्ययाहम् ।
अस्मिन्नशेषितसुहृद्गुरुबन्धुवर्गे
दुर्योधनेऽपि हि कृतो भवता निराशः ॥ १३ ॥

Here by *Śalya* while entering, as by a dart finding entrance (into the body) the mass of people is made to faint away, (*Śalya*) mounted on the vacant chariot of *Karṇa* as on a vain heart's desire ! 11

Duryodhana—O friend *Karṇa* ! (*Swoons*)

Gāndhārī—Child, be appeased, be appeased.

Sañjaya—May Your Majesty be appeased, be appeased !

Dhṛtarāṣṭra—Oh alas, alas !

Here is slain even that son of *Rādhā*, a very dear friend of my son, who, after *Bhīsma* and *Droṇa* have been killed, was our support. 12

Child, be appeased, be appeased ! Indeed, oh wretch of fortune,

Blind and experienced in the agony of the destruction of a hundred sons as I am, I have come to this lamentable state of matters along with my wife. (And now) even with regard to Duryodhana, the group of whose friends and relatives is completely destroyed, I have been subjected to despair by you. 13

वत्स दुर्योधन, समाश्वसिहि समाश्वसिहि । समाश्वासय तपस्विनी मातरं च ।

दुर्योधनः—(लब्धसज्ञः)

अयि कर्ण कर्णसुखदां प्रयच्छ मे
गिरमुद्गिरन्निव मुदं मयि स्थिराम् ।
सततावियुक्तमकृताप्रियं प्रियं
वृषसेनवत्सल विहाय यासि माम् ॥ १४ ॥

(पुनर्मोहमुपागतः) (सर्वे समाश्वासयन्ति)

दुर्योधनः—

मम प्राणाधिके तस्मिन्नङ्गानामधिपे हते ।
उच्छ्वसन्नपि लज्जेऽहमाश्वासे तात का कथा ॥ १५ ॥

अपि च ।

शोचामि शोच्यमपि शत्रुहतं न वत्सं
दुःशासनं तमधुना न च बन्धुवर्गम् ।
येनातिदुःश्रवमसाधु कृतं तु कर्णे
कर्तास्मि तस्य निधनं समरे जनस्य ॥ १६ ॥

Dear *Duryodhana*, be appeased, be appeased And appease your poor mother

Duryodhana—(*Regaining consciousness*)

Oh *Karṇa*, bestow on me (your) speech, giving pleasure to the ear, (thus) bestowing as it were on me lasting joy. Oh (you), affectionate to Vṛsasena, you are going away forsaking me, (your) dear (friend) ever unseparated (from you) and never committing anything unpleasant (to you) **14**

(*Swoons again*). (*All appease him*).

Duryodhana—

Now that the king of the *Aṅgas*, who was more (to me) than my life, is slain, I feel ashamed even to breathe. Why talk of appeasement, father? **15**

Moreover,

I do not lament for my dear *Duhśāsana* slain by the enemy though he deserves to be lamented for; nor do I lament for the (whole) group of relatives. But I shall kill in war that person by whom an evil (deed) utterly hard to hear has been done in the case of *Karṇa*. **16**

गान्धारी—जात, शिथिलय तावत् क्षणमात्रं बाष्पमोक्षम् । [जाद, सिढिलेहि दाव क्खणमेत्त बाप्पमोक्खम् ।]

धृतराष्ट्रः—वत्स, क्षणमात्रं परिमार्जयाश्रूणि ।

दुर्योधनः—

मामुद्दिश्य त्यजन् प्राणान् केनचिन्न निवारितः ।
तत्कृते त्यजतो बाष्पं किं मे दीनस्य वार्यते ॥ १७ ॥

सूत, केनैतदसंभवनीयमस्मत्कुलान्तकरणं कर्म कृतं स्यात् ।

सूतः—आयुष्मन्, एवं किल जनः कथयति ।

भूमौ निमग्नचक्रश्चक्रायुधसारथेः शरैस्तस्य ।
निहतः किलेन्द्रसूनोरस्मत्सेनाकृतान्तस्य ॥ १८ ॥

दुर्योधनः—

कर्णाननेन्दुस्मरणात् क्षुभितः शोकसागरः ।
वाडवेनेव शिखिना पीयते क्रोधजेन मे ॥ १९ ॥

Gāndhārī—Child, just slacken for a moment, the flow of tears.

Dhṛtarāṣṭra—Child, for a moment wipe off (your) tears.

Duryodhana—

He (i. e. *Karṇa*), abandoning his life for my sake, was warded off by none ! Why should (then) tears of me, shedding them for him, helpless (as I am), be warded off ? **17**

Charioteer, by whom this unimaginable deed, causing the end of our family, might have been committed ?

Charioteer—Long-lived one, thus, indeed, people say.

He was killed, while the wheel of his chariot was stuck in the mud, by the arrows of that son of *Indra*, the God of Death of our forces, having for his charioteer (lord *Kṛṣṇa*) wielding discuss as a weapon (in the hand). **18**

Duryodhana—

Agitated at the remembrance of the moon in the form of *Karṇa's* face, the ocean of (my) grief (for him) is (now) drunk by the fire born of my wrath as by the submarine fire. **19**

तात, अम्ब, प्रसीदतम् ।

ज्वलनः शोकजन्मा मामयं दहति दुःसहः ।
समानायां विपत्तौ मे वरं संशयितो रणः ॥ २० ॥

धृतराष्ट्रः—(दुर्योधन परिष्वज्य । रुदन्)

भवति तनय सत्यं संशयः साहसेषु
द्रवति हृदयमेतद् भीममुत्प्रेक्ष्य भीमम् ।
अनिकृतिनिपुणं ते चेष्टितं मानशौण्ड
छलबहुलमरीणां सङ्गरं हा हतोऽस्मि ॥ २१ ॥

गान्धारीः—जात, तेनैव सुतशतकृतान्तेन वृकोदरेण समं समरं मार्गयसे । [जाद, तेण एव्व सुदसदकदन्तेण विओदलेन सम समलं मग्गसि ।]

दुर्योधनः—तिष्ठतु तावद् वृकोदरः ।

पापेन येन हृदयस्य मनोरथो मे
सर्वाङ्गचन्दनरसो नयनामलेन्दुः ।

Father, mother, be pleased.

This unbearable fire born of grief (for *Karṇa*) is burning me. Since death is equal (i. e equally possible whether I fight or not), I prefer war which is uncertain (as regards death). **20**

Dhṛtarāṣṭra—(*Embracing Duryodhana Weeping*)

In adventurous deed, it is true, my son, there is uncertainty. (But) this heart (of mine) melts at the thought of the ferocious *Bhīma*, Oh you, well-known for your pride, your action is not shrewd with treachery; while war abounds in deception of (i.e. practised by) the enemies! Alas, I am undone! **21**

Gāndhārī—Child, are you seeking encounter with that same *Vṛkodara* who worked the end of a hundred sons ?

Duryodhana—Let alone *Vṛkodara*, for a while.

Let my arrows immediately fall on him who, sinful as he is, has killed *Karṇa*, the fond longing of my heart, the sandal juice of all my body, the spotless moon of my eyes, a son to

पुत्रस्तवाम्ब तव तात नयैकशिष्यः
कर्णो हतः सपदि तत्र शराः पतन्तु ॥ २२ ॥

सूत, अलमिदानीं कालातिपातेन । सज्जं मे रथमुपाहर । भयं चेत् पाण्डवेभ्यस्तिष्ठ । गदामात्रसहाय एव समरभुवमवतरामि ।

सूतः—अलमन्यथा संभावितेन । अयमहमागत एव । (निष्क्रान्तः)

धृतराष्ट्रः—वत्स दुर्योधन, यदि स्थिर एवास्मान् दग्धुमयं ते व्यवसायस्तत् संनिहितेषु वीरेषु सेनापतिः कश्चिदभिषिच्यताम् ।

दुर्योधनः—नन्वभिषिक्त एव ।

गान्धारी—जात, कतरः पुनः स यस्मिन्नाशामवलम्बिष्ये । [जाद कदरो उण सो जस्सि आसं ओलम्बिस्सम् ।]

धृतराष्ट्रः—किं वा शल्य उत वाश्वत्थामा ।

संजयः—हा कष्टम् ।

गते भीष्मे हते द्रोणे कर्णे च विनिपातिते ।
आशा बलवती राजञ्शल्यो जेष्यति पाण्डवान् ॥ २३ ॥

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you, Oh mother, and O father, the one disciple of yours in politics. 22

Charioteer, now enough of wasting time. Bring here my chariot (made) ready If, (however), there is fear (to you) from the *Pāṇḍavas* (then) wait. I shall go down to the battle-field, with just the mace alone as my helpmate.

Charioteer—Enough of thinking otherwise (about me). Here I come, to be sure. (*Exit*).

Dhṛtarāṣṭra—My child, *Duryodhana*, if this resolve of yours to burn us is but firm, then let some one, from among the warriors present, be installed commander of our forces.

Duryodhana—Why, (one) is already installed.

Gāndhārī—Who is he, child, on whom shall I pin my hope ?

Dhṛtarāṣṭra—Is he *Śalya* or *Aśvatthāman* ?

Sañjaya—Oh Alas !

When *Bhīṣma* has passed away, when *Droṇa* is killed, when *Karṇa* is laid low, strong is the hope, O king, *Śalya* will conquer the *Pāṇḍavas* ! 23

दुर्योधनः—कि वा शल्येनोत वाश्वत्थाम्ना ।

कर्णालिङ्गनदायी वा पार्थप्राणहरोऽपि वा ।
अनिवारितसंपातैरयमात्माश्रुवारिभिः ॥ २४ ॥

नेपथ्ये । (कलकलानन्तरम्)भो भोः कौरवबलप्रधानयोधाः, अलमस्मानवलोक्य भयादितस्ततो गन्तुम् । कथयन्तु भवन्तः कस्मिन्नुद्देशे सुयोधनस्तिष्ठतीति ।

(सर्वे ससभ्रमाकर्णयन्ति)

(प्रविश्य संभ्रान्तः) सूतः—आयुष्मन्,

प्राप्तावेकरथारूढौ पृच्छन्तौ त्वामितस्ततः ।

सर्वे—कश्च कश्च ।

सूतः—

स कर्णारिः स च क्रूरो वृककर्मा वृकोदरः ॥ २५ ॥

गान्धारी—(सभयम्) जात किमत्र प्रतिपत्तव्यम् । [जाद, कि एत्थ पडिपज्जिदव्व]

Duryodhana—Where is the need for *Śalya* or *Aśvatthāman?*

Here this self of mine (has been installed) with the waters of the tears of ceaseless flow either to give embrace to *Karṇa* or to snatch away the life of *Pārtha*. **24**

(*Behind the curtain. After the din*) Oh you chief warriors in the *Kaurava* forces, enough of running away hither and thither through fear at our sight. Please tell us where *Suyodhana* is.

(*All listen in embarassment*).

(*Entering embarassed*) **Charioteer**—Long-lived one,

Here have arrived mounted on one and the same chariot, the two, enquiring for you hither and thither. ***25ab***

All—Who and who ?

Charioteer—

That enemy of Karna and that cruel *Vṛkodara* of wolfish deeds ! ***25cd***

Gāndhārī—(*Fearfully*) Child, now what is to be done ?

दुर्योधनः—ननु संनिहितैवेयं गदा ।

गान्धारी—हा हतास्मि मन्दभागिनी । [हा हदह्मि मन्दभाइणी ।]

दुर्योधनः—अम्ब, अलमिदानीं कार्पण्येन । संजय, रथमारोप्य पितरौ शिबिरं प्रतिष्ठस्व । समागतोऽस्माकं शोकापनोदी जनः ।

धृतराष्ट्रः—वत्स, क्षणमेकं प्रतीक्षस्व यावदनयोर्भावमुपलभे ।

दुर्योधनः—तात, किमनेनोपलब्धेन । तद् गम्यताम् ।

(ततः प्रविशतो भीमार्जुनौ)

भीमः—भो भोः सुयोधनानुजीविनः, किमिति सम्भ्रमादयथातथं चरन्ति भवन्तः । अलमावयोः शङ्कया ।

कर्ता द्यूतच्छलानां जतुमयशरणोद्दीपनः सोऽतिमानी
कृष्णाकेशोत्तरीयव्यपनयनमरुत् पाण्डवा यस्य दासाः ।
राजा दुःशासनादेर्गुरुरनुजशतस्याङ्गराजस्य मित्रं
क्वास्ते दुर्योधनोऽसौ कथयत न रुषा द्रष्टुमभ्यागतौ स्वः॥ २६ ॥

Duryodhana—Why, just near (me) is this mace (of mine)!

Gāndhārī—Ah alas, I am undone, unfortunate as I am.

Duryodhana—Mother, now away with (this) meekness. *Sañjaya*, help (my) parents to get into the chariot and start for (our) camp. Here have come the persons, calculated to drive away our grief.

Dhṛtarāṣṭra—Child, wait for a moment while I find out their intention.

Duryodhana—Father, what is the use of finding (it out)? So please go.

(*Then enter Bhīma and Arjuna*).

Bhīma—Oh you followers of *Suyodhana*, why are you moving away helter skelter through confusion? Away with any fear from us.

Where is that *Duryodhana*, the perpetrator of the deceits in gambling, the igniter of the lac-made house, that extremely proud man, that wind to scatter and drag the hair and garment of *Kṛṣṇā*, to whom the *Pāṇḍavas* are (only) slaves, the king, the elder brother of a hundred younger brothers, beginning with *Duḥśāsana*, the friend of the *Aṅga* king? Tell. Not with wrath are we come to see him. 26

धृतराष्ट्रः—संजय, दारुणः खल्वपक्षेपः पापस्य ।

संजयः—तात, कर्मणा कृतानिःशेषविप्रियाः संप्रति वाचा व्यवस्यन्ति ।

दुर्योधनः—सूत, कथय गत्वोभयोरयं तिष्ठतीति ।

सूतः—यथाज्ञापयति देवः । (तावुपसृत्य) ननु भो वृकोदरार्जुनौ, एष महाराजस्तातेनाम्बया च सह न्यग्रोधच्छायायामुपविष्टस्तिष्ठति ।

अर्जुनः—आर्य, प्रसीद । न युक्तं पुत्रशोकोपपीडितौ पितरौ पुनरस्मद्दर्शनेन भृशमुद्वेजयितुम् । तद् गच्छावः ।

भीमः—मूढ अनुल्लङ्घनीयः सदाचारः । न युक्तमनभिवाद्य गुरून् गन्तुम् । (उपसृत्य) संजय, पित्रोर्नमस्कृतिं श्रावय । अथवा तिष्ठ । स्वयं विश्राव्य नामकर्मणी वन्दनीया गुरवः । (रथादवतरतः)

अर्जुनः—(उपगम्य) तात, अम्ब,

Dhṛtarāṣṭra—*Sañjaya*, terrible, indeed, is the declaration of this wretch.

Sañjaya—Father, they, who have done in deeds all possible evil without an exception, are now busy with their tongue

Duryodhana—Charioteer, go and tell both of them 'Here he is.'

Charioteer—As Your Majesty commands. (*Approaching them*) Well, O *Vṛkodara* and *Arjuna*, here is His Majesty seated under the shade of a banian tree along with father and mother.

Arjuna—Noble Sir, be pleased. It is not meet to harass again with our sight (or presence) the parents already afflicted with grief for their sons. So let us go.

Bhīma—Fool, rules of etiquette must not be transgressed. It is not proper to go (away) without paying obeisance to elders. (*Approaching*) *Sañjaya*, convey our salutation to the parents. Or rather, wait. Elders are to be saluted, after personally announcing one's name and deed. (*They both alight from the chariot*).

Arjuna—(*Approaching*) Father, mother,

सकलरिपुजयाशा यत्र बद्धा सुतैस्ते
तृणमिव परिभूतो यस्य गर्वेण लोकः ।
रणशिरसि निहन्ता तस्य राधासुतस्य
प्रणमति पितरौ वां मध्यमः पाण्डवोऽयम् ॥ २७ ॥

भीमः—

चूर्णिताशेषकौरव्यः क्षीबो दुःशासनासृजा ।
भङ्क्ता सुयोधनस्योर्वोर्भीमोऽयं शिरसाञ्चति ॥ २८ ॥

धृतराष्ट्रः—दुरात्मन् वृकोदर, न खल्विदं भवतैव केवलं सपत्नानामपकृतम् । यावत् क्षत्रं तावत् समरविजयिनो जिता हताश्च वीराः । तत् किमेव विकत्थनाभिरस्मानुद्वेजयसि ।

भीमः—तात, अलं मन्युना ।

कृष्णा केशेषु कृष्टा तव सदसि वधूः पाण्डवानां नृपैर्यैः
सर्वे ते क्रोधवह्नौ कृशशलभकुलावज्ञया येन दग्धाः ।

Here is bowing to you the middle *Pāṇḍava*—the killer in the brunt of war of that son of *Rādhā*, on whom by your sons was fixed all hope of vanquishing the enemy, and by whose insolence the world was defied like straw. **27**

Bhīma—

Here is bending with his head (before you) *Bhīma*, who has pounded all *Kauravyas* without an exception, who is intoxicated with (the liquor in the form of) blood of *Duḥśāsana*, and who is the (would-be) shatterer of the thighs of *Duryodhana* **28**

Dhṛtarāṣṭra—Wicked-souled *Vṛkodara*, it is by you single-handed that this evil has been done to your enemies. As long as there is the warrior class, warriors are bound so long to be victorious or to be killed. Why are you, then, distressing us by such prattlings?

Bhīma—Father, enough of wrath.

Since all those kings, by whom Kṛṣṇā, the wife of the *Pāṇḍavas*, was dragged by the hair in your assembly, have been burnt in the fire of my wrath contemptuously like a swarm of the little moths, therefore, am I conveying (to you

एतस्माच्छ्रावयेऽहं न खलु भुजबलश्लाघया नापि दर्पात्
पुत्रैः पौत्रैश्च कर्मण्यतिगुरुणि कृते तात साक्षी त्वमेव ॥ २९॥

दुर्योधनः--अरे रे मरुत्तनय, किमेवं वृद्धस्य राज्ञः पुरतो निन्दितव्यमात्मकर्म श्लाघसे । अपि च ।

कृष्टा केशेषु भार्या तव तव च पशोस्तस्य राज्ञस्तयोर्वा
प्रत्यक्षं भूपतीनां मम भुवनपतेराज्ञया द्यूतदासी ।
अस्मिन् वैरानुबन्धे वद किमपकृतं तैर्हता ये नरेन्द्रा
बाह्वोर्वीर्यातिरेकद्रविणगुरुमदं मामजित्वैव दर्पः ॥ ३० ॥

आः दुरात्मन् एष न भवसि । (सक्रोधमुत्थाय हन्तुमिच्छति । धृतराष्ट्रो धृत्वोपवेशयति । भीमः क्रोधं नाटयति)

अर्जुनः--आर्य, प्रसीद । किमत्र क्रोधेन ।

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all this), not through boast of the strength of my arms, nor through pride. You yourself, father, were indeed, the witness to the extremely great deed committed by your sons and grand-sons ! 29

Duryodhana—Ah you son of wind, why are you thus boasting of your censurable deed before the old king ? Moreover,

Dragged by the hair was the wife of you (i. e. *Bhīma*) and of you (i. e. *Arjuna*), Oh brute, of that king (i e. *Yudhiṣṭhira*) or of those two (i. e. *Nakula* and *Sahadeva*), before the very eyes of kings, by the command of me, the lord of the earth, (as she was only) a slave won in gambling. If this is the cause (*anubandha*) of enmity, please say what evil was done by those kings, who have been killed (by you)? (Do you entertain) pride even though you have not yet vanquished me who takes great pride in the exuberance of great prowess of my arms ? 30

Ah wicked-souled one, here you are no more ! (*Wrathfully rising desires to strike. Dhrtarāṣṭra holds* (*him*) *and makes him sit Bhīma gesticulates anger*).

Arjuna—Venerable Sir, be pleased. What is the good of anger here ?

अप्रियाणि करोत्येष वाचा शक्तो न कर्मणा ।
हतभ्रातृशतो दुःखी प्रलापैरस्य का व्यथा ॥ ३१ ॥

भीमः—अरे रे भरतकुलकलङ्क,

अत्रैव किं न विशसेयमहं भवन्तं
दुःशासनानुगमनाय कटुप्रलापिन् ।
विघ्नं गुरुर्न कुरुते यदि मद्गदाग्र-
निर्भिद्यमानरणितास्थनि ते शरीरे ॥ ३२ ॥

अन्यच्च मूढ,

शोकं स्त्रीवन्नयनसलिलैर्यत् परित्याजितोऽसि
भ्रातुर्वक्षःस्थलविघटने यच्च साक्षीकृतोऽसि ।
आसीदेतत् तव कुनृपतेः कारणं जीवितस्य
क्रुद्धे युष्मत्कुलकमलिनीकुञ्जरे भीमसेने ॥ ३३ ॥

दुर्योधनः—दुरात्मन्, भरतकुलापसद, पाण्डवपशो, नाहं भवानिव विकत्थनाप्रगल्भः । किं तु

This (*Duryodhana*), unable to do so in deeds, is doing evils (only) by speech—grieved ss he is with his hundred brothers slain. What pain can there be (for us) by his boasts ? 31

Bhīma—O you a blot on the family of *Bharata*,

Shall I not slaughter you here only, O you who talk such bitter words, for following *Duhśāsana*, only if (my) father here would not put an obstacle while your body has its bones crumbling as they are being shattered by the knob of my mace ? 32

Moreover, fool,

The cause of (the continuity of) your life, a bad king as you are, inspite of the fact that *Bhīmasena*, the elephant of the lotus-pond in the form of your family, is enraged, is this viz. you were compelled to shed tears of grief like a woman, and that you were made an eye-witness to the tearing of your brother's broad chest. 33

Duryodhana—Wicked-souled, the wretch of the family of *Bharata*, the brute of a *Pāṇḍava*, I am not clever enough (to indulge) in boasts like you. But,

द्रक्ष्यन्ति न चिरात् सुप्तं बान्धवास्त्वां रणाङ्गणे ।
मद्गदाभिन्नवक्षोऽस्थिवेणिकाभीमभूषणम् ॥ ३४ ॥

भीमः—(विहस्य) यद्येवं नाश्रद्धेयो भवान् । तथापि प्रत्यासन्नमेव कथयामि ।

पीनाभ्यां मद्भुजाभ्यां भ्रमितगुरुगदाघातसंचूर्णितोरोः
क्रूरस्याधाय पादं तव शिरसि नृणां पश्यतां श्वः प्रभाते
त्वन्मुख्यभ्रातृचक्रोद्दलनगलदसृक्चन्दनेनानखाग्रं
स्त्यानेनार्द्रेण चाक्तः स्वयमनुभविता भूषणं भीममस्मि ॥३५॥

(नेपथ्ये) भो भो भीमसेनार्जुनौ, एष खलु निहताशेषारातिचक्र आक्रान्तपरशुरामाभिरामयशा प्रतापतापितदिङ्मण्डलस्थापितस्वजनः श्रीमानजातशत्रुर्देवो युधिष्ठिरः समाज्ञापयति ।

उभौ—किमाज्ञापयत्यार्यः ।

Ere long will (your) relatives see you lying on the battle-field, with your chest broken by mace and having terrible decoration of a series of bones **34**

Bhīma—(*Laughing*) If so, you are not unworthy of belief. Yet I shall tell you the impending (matter)

Tomorrow morning planting my foot on the head of you whose thighs would be well pounded with the strokes of the mighty mace brandished by my plump arms in the very presence of the people, I shall have a terrible decoration, of my own accord, being smeared upto the very tips of my nails with coagulated and wet sandal in the form of the blood oozing owing to the pounding of the group of your brothers headed by you. **35**

(*Behind the curtain*) Oh *Bhīmasena* and *Arjuna*, here His Majesty the glorious *Yudhiṣṭhra*, having no enemy, all whose enemies have been slain, who has overshadowed the charming fame of *Paraśurāma*, and who has stationed his men in all the various quarters subdued by his prowess, commands.

Both—What does the venerable sir command ?

(पुन नैपथ्ये) कुर्वन्त्वाप्ता हतानां रणशिरसि जना वह्निसाद् देहभारा-
नश्रून्मिश्रं कथंचिद् ददतु जलममी बान्धवा बान्धवेभ्यः ।
मार्गन्तां ज्ञातिदेहान् हतनरगहने खण्डितान् गृध्रकङ्कै-
रस्तं भास्वान् प्रयातः सह रिपुभिरयं संह्रियन्तां बलानि ॥ ३६ ॥

उभौ—यदाज्ञापयत्यार्यः (निष्क्रान्तौ)

(नेपथ्ये) अरे रे गाण्डीवाकर्षणबाहुशालिन्, अर्जुन, अर्जुन, क्वेदानीं गम्यते ।

कर्णक्रोधेन युष्मद्विजयि धनुरिदं त्यक्तमेतान्यहानि
प्रौढं विक्रान्तमासीद् वन इव भवतां शूरशून्ये रणेऽस्मिन् ।
स्पर्शं स्मृत्वोत्तमाङ्गे पितुरनवजितन्यस्तहेतेरुपेतः
कल्पाग्निः पाण्डवानां द्रुपदसुतचमूघस्मरो द्रौणिरस्मि ॥३७॥

धृतराष्ट्रः—(आकर्ण्य । सहर्षम्) वत्स दुर्योधन, द्रोणवधपरिभवोद्दीपितक्रो-

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(*Again behind the curtain*).

Let kinsmen consign to fire the heaps of corpses of persons killed on the battle-field , let these relatives with great difficulty give water mingled with tears to their (departed) relatives , let them search for the corpses of their relatives in the thick mass of the people killed and torn by vultures and herons Here the sun has set together with the enemies. Let the forces be withdrawn. 36

Both—As the venerable sir commands (*Exuent*)

(*Behind the curtain*) O you, *Arjuna*, *Arjuna*, possessed of (strong) arms, that wield the *Gāṇḍiva*, where can you go now ?

Through wrath at *Karṇa* this bow, calculated to vanquish you, was abandoned (by me) all these days ; (and) on this battle-field thus devoid of heroes you had your great valour as in a forest. (But) now remembering the touch on the head of (my) father who had renounced his weapon though unconquered, here have arrived I, the son of *Droṇa*. the fire of the world-destruction of the *Pāṇḍavas*, the devourer of the hosts of *Drupada's* son. 37

Dhṛtarāṣṭra—(*Listening Joyfully*) Dear *Duryodhana*, here has come *Aśvatthāman*, the fire of whose anger is enkindled by the

धपावकः पितुरपि समधिकबलः शिक्षावानमरोपमश्चायमश्वत्थामा प्राप्तः । तत् प्रत्युपगमनेन तावदयं सभाज्यतां वीरः ।

गान्धारीः—जात, प्रत्युद्गच्छैनं महाभागम् । [जाद, पच्चुग्गच्छ एदं महाभाअम् ।]

दुर्योधनः—तात,अम्ब, किमनेनाङ्गराजवधाशंसिना वृथायौवनशस्त्रबलभरेण ।

धृतराष्ट्रः—वत्स, न खल्वस्मिन् काले पराक्रमवतामेवंविधानां वाङ्मात्रेणापि विरागमुत्पादयितुमर्हसि ।

(प्रविश्य) अश्वत्थामा—विजयतां कौरवाधिपतिः ।

दुर्योधनः—(उत्थाय) गुरुपुत्र, इत आस्यताम् । (उपवेशयति)

अश्वत्थामाः—राजन् दुर्योधन,

कर्णेन कर्णसुभगं बहु यत् तदुक्त्वा
यत् सङ्गरेषु विहितं विदितं त्वया तत् ।
द्रौणिस्त्वधिज्यधनुरापतितोऽभ्यमित्र-
मेषोऽधुना त्यज नृप प्रतिकारचिन्ताम् ॥ ३८ ॥

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insult of *Droṇa's* slaughter, who is posessed of a prowess even superior to his father's, well-trained, and resembling a god. So let this warrior be honoured at least by rising up in reception.

Gāndhārī—Child, receive this illustrious one by rising up,

Duryodhana—Father, mother, what is the good: of this (man) who waited for the slaughter of the *Anga* king and (till then) had the weight of mighty weapons and youthful strength in vain ?

Dhṛtarāṣṭra—Child, you should not, at this time, create disaffection among such heroic men even by mere words.

(*Entering*) **As'vatthāman**—May the Lord of the *Kauravas*, be victorious !

Duryodhana—(*Rising up*) Preceptor's son, be seated here. (*Seats him*)

As'vatthāman—King *Duryodhana*,

It is now noticed by you as to what has been done in the wars by Karṇa after saying this and that so delightful to the ear. Now here, the son of *Droṇa*, with his bow strung, is dashing against the enemy. Now, O king, give up (all) anxiety of retaliation. 38

दुर्योधनः—(साभ्यसूयम्) आचार्यपुत्र,

अवसानेऽङ्गराजस्य योद्धव्यं भवता किल ।
ममाप्यन्तं प्रतीक्षस्व कः कर्णः कः सुयोधनः ॥ ३९ ॥

अश्वत्थामा:—(स्वगतम्) कथमद्यापि स एव कर्णपक्षपातः, अस्मासु च परिभवः । (प्रकाशम्) राजन् कौरवेश्वर, एवं भवतु । (निष्क्रान्तः)

धृतराष्ट्रः—वत्स, क एष ते व्यामोहो यदस्मिन्नपि काले एवंविधस्य महाभागस्याश्वत्थाम्नो वाक्पारुष्येणापरागमुत्पादयसि ।

दुर्योधनः—किमस्याप्रियमनृतं च मयोक्तम् । किं वा नेदं क्रोधस्थानम् । पश्य ।

अकलितमहिमानं क्षत्रियैरात्तचापैः
समरशिरसि युष्मद्भाग्यदोषाद् विपन्नम् ।
परिवदति समक्षं मित्रमङ्गाधिराजं
मम खलु कथयास्मिन् को विशेषोऽर्जुने वा ॥ ४० ॥

धृतराष्ट्रः—वत्स, तवापि कोऽत्र दोषः । अवसानमिदानी भरतकुलस्य ।

Duryodhana—(*Indignantly*) Preceptor's son,

Indeed you were to fight on the death of the *Anga* King. (So) wait for my death also. (For) who is Karna, who *Suyodhana*? 39

As'vatthāman—(*To himself*) How even now the same partiality for *Karṇa* and disregard for us! (*Aloud*) King, Lord of the *Kauravas*, let it be so (*Exit*).

Dhṛtarāṣtra—Child, what is this infatuation on your part, that even at such a juncture, you create dis-affection in such an illustrious (man as) *Aśvatthāman* by harshness of speech?

Duryodhana—What have I said to him anything unpleasant and untrue? And is it not a right cause for wrath? See.

What distinction is there to me between him and *Arjuna?* (For) in my very presence he reviles my friend the *Aṅga* king whose greatness was unfathomed by warriors armed with bows and who was slain in the brunt of war owing to the adversity of your fortune. 40

Dhṛtarāṣṭra—Child, even you are not at fault here. Now is the

गान्धारि, संजय, किमिदानीं करोमि मन्दभाग्यः । (विचिन्त्य) भवत्वेवं तावत् । संजय, मद्वचनाद् ब्रूहि भारद्वाजमश्वत्थामानम् ।

स्मरति न भवान् पीतं स्तन्यं विभज्य सहामुना
मम च मृदितं क्षौमं बाल्ये त्वदङ्गविवर्तनैः ।
अनुजनिधनस्फीताच्छोकादतिप्रणयाच्च तद्
विकृतवचने मास्मिन् क्रोधश्चिरं क्रियतां त्वया ॥ ४१ ॥

संजयः—यदाज्ञापयति तातः (उत्तिष्ठति)

धृतराष्ट्रः—अपि चेदमन्यत् त्वया वक्तव्यम् ।

यन्मोचितस्तव पिता वितथेन शस्त्रं
यत् तादृशः परिभवः स तथाविधोऽभूत् ।
एतद् विचिन्त्य बलमात्मनि पौरुषं च
दुर्योधनोक्तमपहाय विधास्यसीति ॥ ४२ ॥

संजयः—यदाज्ञापयति तातः (निष्क्रान्तः)

-(time for the) end of the *Bharata* family. *Gāndhārī*, *Sañjaya*, what shall I do now, unfortunate as I am! (*Pondering*) Well. Just thus (I shall do) *Sañjaya*, on my behalf tell *Aśvatthāman*, a descendant of *Bharadvāja*.

Don't you remember the mother's milk shared and drunk with him by you, and my silk garment which was crushed in your childhood by the rollings of your body? Let not anger, therefore, be entertained by you for a long time against him who has said insulting words (to you) only through his sorrow made more accute by the death of his younger brothers. **41**

Sañjaya—As the father commands. (*Rises up*)

Dhṛtarāṣṭra—Moreover, this also should be said (to him) by you.

Taking fully into consideration the fact that your father was made to abandon his weapon with a lie, that an insult of that kind was (done) in that manner, and also your personal strength and prowess, you will act leaving aside the utterance of *Duryodhana*. **42**

Sañjaya—As father commands. (*Exit*)

दुर्योधनः—सूत, सांग्रामिकं मे रथमुपकल्पय ।

सूतः—यदाज्ञापयत्यायुष्मान् (निष्क्रान्तः)

धृतराष्ट्रः—गान्धारि, इतो वयं मद्राधिपतेः शल्यस्य शिबिरमेव गच्छावः । वत्स, त्वमप्येवं कुरु ।

(परिक्रम्य निष्क्रान्ताः सर्वे)

इति पञ्चमोऽङ्कः

Duryodhana—Charioteer, make ready my war-chariot.

Charioteer—As the long-lived one commands. (*Exit*)

Dhṛtarāṣṭra—*Gāndhārī*, from here let us go to the camp of *Śalya*, the lord of the *Madras*. Child, you also (may) do so

(*Moving about all exuent*).

END OF ACT V.

षष्ठोऽङ्कः

(ततः प्रविशत्यासनस्थो युधिष्ठिरो द्रौपदी चेटी पुरुषश्च)

युधिष्ठिरः—(विचिन्त्य निःश्वस्य च)

तीर्णे भीष्ममहोदधौ कथमपि द्रोणानले निर्वृते
कर्णाशीविषभोगिनि प्रशमिते शल्ये च याते दिवम् ।
भीमेन प्रियसाहसेन रभसात् स्वल्पावशेषे जये
सर्वे जीवितसंशयं वयममी वाचा समारोपिताः ॥ १ ॥

द्रौपदी—(सबाष्पम्) महाराज, पाञ्चाल्येति किं न भणितम् । [महाराज, पञ्चालिए त्ति किं ण भणिदम् ।]

युधिष्ठिरः—कृष्णे, ननु मया । (पुरुषमवलोक्य) बुधक—

पुरुषः—देव, आज्ञापय ।

युधिष्ठिरः—उच्यतां सहदेवः—'क्रुद्धस्य वृकोदरस्यापर्युषितां प्रतिज्ञामुप-

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ACT VI

(Then enters Yudhisthira seated, Draupadī, a maid and a man)

Yudhisthira—(*Pondering and heaving a sigh*) After the great ocean in the form of *Bhīsma* has been crossed, the fire in the form of *Droṇa* is somehow extinguished, the venomous cobra in the form of *Karṇa* is quelled, and *Śalya* had gone to heaven, and when victory was as good as won, we all here have been thrown into life's peril through rashness by his speech by *Bhīma*, who is fond of adventures.

Draupadī—(*Tearfully*) Your Majesty, why did you not say 'by *Pāñcālī*?'

Yudhisṭhira—*Krsṇā*, why, by me! (*Looking at the man Budhaka*,

Man—Your Majesty, command.

Yudhisthira—Let *Sahadeva* be told : Let spies, of exceedingly sharp intellect and conversant with the facts about various loca-

लभ्य प्रनष्टस्य मानिनः कौरवराजस्य पदवीमन्वेष्टुमतिनिपुणमतयस्तेषु तेषु स्थानेषु परमार्थाभिज्ञाश्चराः सुसचिवाश्च भक्तिमन्तः पटुपटहरवव्यक्तघोषणाः सुयोधनसंचारवेदिनः प्रतिश्रुतधनपूजाप्रत्युपक्रियाश्चरन्तु समन्तात् समन्तपञ्चकम् । अपि च

पङ्के वा सैकते वा सुनिभृतपदवीवेदिनो यान्तु दाशाः
कक्षेषु क्षुण्णवीरुन्निचयपरिचया बल्लवाः संचरन्तु ।
व्याधा व्याघ्राटवीषु स्वपरपदविदो ये च रन्ध्रेष्वभिज्ञा
ये सिद्धव्यञ्जना वा प्रतिमुनिनिलयं ते च चाराश्चरन्तु ॥ २ ॥'

पुरुषः—यदाज्ञापयति देवः ।

युधिष्ठिरः—तिष्ठ । एवं च वक्तव्यः सहदेवः ।

ज्ञेया रहः शङ्कितमालपन्तः
सुप्ता रुगार्ता मदिराविधेयाः ।

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lities, and good ministers, full of devotion, making their declaration to the loud beat of drums, knowing fully the movements of *Duryodhana* and encouraged by promises of rewards in the form of wealth and honour move about in the *Samantapañcaka*, to trace the track of the proud *Kuru* king who has absconded on knowing that the vow of enraged *Bhīma* shall not stand unfulfilled overnight. Moreover,

Let fishermen, expert in finding out even the very well-concealed track, go to marshes and sands. Let cow-herds well acquainted with the masses of trodden creepers, move about in forests. Let the hunters clever in distinguishing their own steps from those of others, and very familiar with caves (move about) in tiger forests. And let those spies who have the garb of ascetics, move through the dwelling of every hermit, 2

Man—As Your Majesty commands.

Yudhiṣṭhira—Wait And thus should *Sahadeva* be told (further)

Those conversing suspiciously in private should be noted; as also those sleeping, those that are afflicted with diseases, and those who are under the sway of liquor; (also the places)

त्रासो मृगाणां वयसां विरावो
नृपाङ्कपादप्रतिमाश्च यत्र ॥ ३ ॥

पुरुषः—यदाज्ञापयति देवः (निष्क्रम्य पुनः प्रविश्य सहर्षम्) देव पाञ्चालकः प्राप्तः ।

युधिष्ठिरः—त्वरितं प्रवेशय ।

पुरुषः—(निष्क्रम्य पाञ्चालकेन सह प्रविश्य) एष देवः । उपसर्पतु पाञ्चालकः ।

पाञ्चालकः—जयतु जयतु देवः । प्रियमावेदयामि महाराजाय देव्यै च ।

युधिष्ठिरः—पाञ्चालक, काच्चिदासादिता तस्य दुरात्मनः कौरवाधमस्य पदवी ।

पाञ्चालकः—न केवल पदवी । स एव दुरात्मा देवीकेशाम्बराकर्षणमहापातकप्रधानहेतुरुपलब्धः ।

युधिष्ठिरः—साधु । भद्र, प्रियमावेदितम् । अथ दर्शनगोचरं गतः ।

पाञ्चालकः—देव, समरगोचरं पृच्छ ।

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where the beasts are disturbed, and where there is a loud cry of birds, and where there are foot-prints characterised by the marks of royalty (in the form of lines). 3

Man—As Your Majesty commands. (*Going out, entering again, joyfully*) Your Majesty, *Pāñcālaka* has come.

Yudhiṣṭhira—Usher (him in) quick

Man—(*Going out and entering along with Pāñcālaka*) Here is His Majesty. Let *Pāñcālaka* move near (him).

Pāñcālaka—May Your Majesty, be victorious, be victorious! A good news I convey to Your Majesty and to the Queen also.

Yudhiṣṭhira—*Pāñcālaka*, has the track of the wicked-souled wretch of a *Kaurava* been found?

Pāñcālaka—Not only track. He himself, the wicked-souled, the main cause of the great sin, of the dragging of the hair and garment of the Queen, has been found out.

Yudhiṣṭhira—Well, my good man, an agreeable matter is informed. Then did he come within the range of sight?

Pāñcālaka—Your Majesty, ask (whether he has come) within the range of fight?

द्रौपदी—(सभय) कथं समरगोचरो वर्तते मे नाथः । [कध समरगोअरो बट्टइ मे णाहो ।]

युधिष्ठिरः—(साशङ्कम) सत्यं समरगोचरो मे वत्सः ।

पाञ्चालकः—सत्यम् । किमन्यथा वक्ष्यते महाराजाय ।

युधिष्ठिरः—

त्रस्तं विनापि विषयादुरुविक्रमस्य
चेतो विवेकपरिमन्थरतां प्रयाति ।
जानामि चोद्धतगदस्य वृकोदरस्य
सारं रणेषु विजये परिशङ्कितश्च ॥ ४ ॥

(द्रौपदीमवलोक्य) अयि सुक्षत्रिये,

गुरूणां बन्धूनां क्षितिपतिसहस्रस्य च पुरः
पुराभूदस्माकं नृपसदसि योऽयं परिभवः ।
प्रिये प्रायस्तस्य द्वितयमपि पारं गमयति
क्षयः प्राणानां नः कुरुपतिपशोर्वाद्य निधनम् ॥ ५ ॥

अथवा कृतं संदेहेन ।

Yudhiṣṭhira—(*With nervousness*) Is really my boy within the range of fight ?

Pāñcālaka—Truely. Can otherwise (i. e. untrue) be told to Your Majesty ?

Yudhiṣṭhira—

The mind of a man of (even) great valour, when frightened (may-be) even without any cause, attains dulness of discrimination. I know (quite well) the strength of *Vṛkodara* in wars with his mace raised up and at the same time am nervous about success ! 4

(*Looking at Draupadī*) Oh good *Kṣatriya* lady,

Oh beloved, both the things viz the destruction of our lives or the death of the beastly Lord of the *Kurus*, will in all probability take us today to the other end of that insult which was ours formerly in the kings' assembly, in front of elders, relatives and thousands of kings. 5

Or enough of nervousness.

नूनं तेनाद्य वीरेण प्रतिज्ञाभङ्गभीरुणा ।
बध्यते केशपाशस्ते स चास्याकर्षणक्षमः ॥ ६ ॥

पाञ्चालक, कथय कथय कथमुपलब्धः स दुरात्मा कस्मिन्नुद्देशे किं वाधुना प्रवृत्तमिति ।

द्रौपदी—भद्र, कथय कथय । [भद्द, कहेहि कहेहि ।]

पाञ्चालकः—शृणोतु देवो देवी च । अस्तीह देवेन हते मद्राधिपतौ शल्ये गान्धारराजशलभे सहदेवशस्त्रानलं प्रविष्टे, सेनापतिनिधननिराक्रन्दविरलयोधोज्झितासु समरभूमिषु, रिपुबलपराजयोद्धतवल्गितविचित्रपराक्रमासादितविमुखारातिचक्रासु धृष्टद्युम्नाधिष्ठितासु च युष्मत्सेनासु, प्रनष्टेषु कृपकृतवर्माश्वत्थामसु, तथा दारुणामपर्युषितां प्रतिज्ञामुपलभ्य कुमारवृकोदरस्य न ज्ञायते क्वापि प्रलीनः स दुरात्मा कौरवाधमः ।

युधिष्ठिरः—ततस्ततः ।

द्रौपदी—अयि, परतः कथय । [अयि, परदो कहेहि ।]

Surely by that valient (*Bhīma*), afraid of the violation of his vow, your beautiful tresses will be tied up to day; and he who was capable of dragging them will be killed. 6

Pāñcālaka, *Pāñcālaka*, say, say How was that wicked-souled found out ? In what region ? And what is happening now ?

Draupadī—Good man, say, say.

Pāñcālaka—May Your Majesty listen, and the Queen also. Well, after *Śalya*, the lord of the *Madras*, was killed by Your Majesty, the moth of the *Gāndhāra* king had entered the fire of *Sahadevā's* weapon, the regions of the war were quitted by the thinned (platoons of) warriors and were devoid of war-cries owing to the death of the general, your armies commanded by *Dhṛṣṭadyumna*, were moving in pride at the defeat of the enemy forces and had overpowered the flying inimical hosts by their uncommon bravery, and when *Kṛpa*, *Karṇa* and *Aśvatṭhāman* had disappeared, coming to know that vow of *Bhīma* which was not to remain unfulfilled overnight, it is not known where that wicked souled wretch of a *Kaurava* lay hidden !

Yudhiṣṭhira—Then, then !

Draupadī—Oh, tell further.

पाञ्चालकः—अवधत्तां देवो देवी च । ततश्च भगवता वासुदेवेनाधिष्ठितमेकरथमारूढौ कुमारभीमार्जुनौ समन्तात् समन्तपञ्चकं पर्यटितुमारब्धौ तमनासादितवन्तौ च । अनन्तरं दैवमनुशोचति मादृशे भृत्यवर्गे, दीर्घमुष्णं च निश्वसति कुमारे बीभत्सौ, जलधरसमयनिशासंचारिततडित्प्रकरपिङ्गलैः कटाक्षैरादीपयति गदां वृकोदरे, यत्किञ्चनकारितामधिक्षिपति विधेर्भगवति नारायणे, कश्चित् संविदितः कुमारस्य मारुतेरुज्झितमासभारः प्रत्यक्षविशसितमृगलोहित चरणनिवसनस्त्वरमाणोऽन्तिकमुपेत्य पुरुषः श्वासग्रस्तार्धश्रुतवर्णानुमेयपदया वाचा कथितवान्—'देव कुमार, अस्मिन् महतोऽस्य सरसस्तीरे द्वे पदपद्धती समवतीर्णप्रतिबिम्बे । तयोरेका स्थलमुत्तीर्णा न द्वितीया । परत्र कुमारः प्रमाणम्' इति । ततः ससंभ्रमं प्रस्थिताः सर्वे वयं तमेव पुरस्कृत्य । गत्वा च सरस्तीरं परिज्ञायमानसुयोधनपदलाञ्छनां पदवीमासाद्य भगवता वासुदेवेनोक्तम्—' भो वीर वृकोदर, जानाति किल सुयोधनः सलिलस्तम्भनी विद्याम् ।

Pāñcālaka—Be attentive, Your Majesty and the Queen. And then prince *Bhīma* and *Arjuna*, mounted in a chariot guided by *Vāsudeva*, began wandering about in the *Samantapañcaka* and could not find him out. Then while attendants like me were grieving over (ill) luck, Prince *Bībhatsu* (i e. *Arjuna*) was heaving a deep, hot breath, while *Vṛkodara* was brightening his mace with his glances tawny like the mass of lightning flashing at night in the rainy season, and while divine *Nārayaṇa* was cursing the wantonness of Fate, some one well-known to prince *Bhīma*, who laid aside his load of flesh and whose legs and clothes were red with the blood of recently killed deer, hastening came near and in a speech, the words in which, being partly swallowed by breath and were hence only partly heard and thus had to be inferred, said: 'Lord prince, here on the bank of this great lake there are two tracks of foot-prints having their impressions clearly imprinted Of these two one has come up to (dry) land, but not the other. As for the next, prince is the authority'. Then we started in haste putting him in the fore-front. And going to the bank of the lake and finding the track where the marks on *Suyodhana*'s feet were perceptible, Divine *Vāsudeva* said: Oh heroic *Vṛkodara*, *Suyodhana*, it is said, knows the art

तन्नूनं तेन त्वद्भयात् सरसीमेनामधिशयितेन भवितव्यम् । ' एतच्च वचनमुपश्रुत्य रामानुजस्य सकलदिङ्निकुञ्जपूरितातिरिक्तमुद्भ्रान्तसलिलचरशकुन्तकुलं त्रासोद्धतनक्रग्राहमालोड्य सरःसलिलं भैरवं च गर्जित्वा कुमारवृकोदरेणाभिहितम्–' अरे रे वृथाप्रख्यापितालीकपौरुषाभिमानिन्, पाञ्चालराजतनयाकेशाम्बराकर्षणमहापातकिन्, धार्तराष्ट्रापसद,

जन्मेन्दोरमले कुले व्यपदिशस्यद्यापि धत्से गदां
मां दुःशासनकोष्णशोणितसुराक्षीबं रिपुं भाषसे ।
दर्पान्धो मधुकैटभद्विषि हरावप्युद्धतं चेष्टसे
मत्त्रासान्नृपशो विहाय समरं पङ्केऽधुना लीयसे ॥ ७ ॥

अपि च । भो मानान्ध,

पाञ्चाल्या मन्युवह्निः स्फुटमुपशमितप्राय एव प्रसह्य
प्रोन्मुक्तैः केशपाशैर्हतपतिषु मया कौरवान्तःपुरेषु ।

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of staying in waters. Surely, therefore, he must be lying in this lake through your fear. Hearing this speech of that younger brother of *Balarāma*, prince *Vrkodara* agitated the water so violently that the water overflowed the banks, filling the bowers in all quarters, that all the acquatic birds were frightened and that the crocodiles and sharks grew wild in terror, and having roared in a terrific manner, said· ' O you who are vainly proud of your false prowess falsely advertised, you perpetrator of the great sin of the dragging of the hair and garments of the *Pāñhāla* princess, the wretched son of *Dhṛtarāṣṭra*,

You claim your birth in the stainless race of the moon, you still wield your mace, you call me an enemy intoxicated with liquor in the form of warm blood of *Duhśāsana*, blinded with pride, you behave insolently toward even Hari, the enemy of Madhu and *Kaiṭabha*, and now, O beastly man, abandoning war out of fear of me you hind in mud ! 7

Moreover, Oh you blinded by pride,

The fire of *Pāñcālī's* wrath has evidently been almost extinguished by the tresses of the hair loosened when (the ladies in) the harems of *Kauravas* had their husbands killed per force by me. Having seen blood oozing from the

भ्रातुर्दुःशासनस्य स्रवदसृगुरसः पीयमानं निरीक्ष्य
क्रोधात् किं भीमसेने विहितमसमये यत् त्वयास्तोऽभिमानः ॥ ८ ॥

द्रौपदी—नाथ, अपनीतो मे मन्युर्यदि पुनरपि सुलभं दर्शनं भविष्यति । [णाह, अवणीदो मे मण्णु जइ पुणो वि सुलहं दंसणं भविस्सदि ।]

युधिष्ठिरः—कृष्णे, नामङ्गलानि व्याहर्तुमर्हस्यस्मिन् काले । भद्र ततस्ततः ।

पाञ्चालकः—ततश्चैवं भाषमाणेन वृकोदरेणावतीर्य वीर्यक्रोधोद्धतभ्रमितभीषणगदापरिघपाणिना सहसैवोल्लङ्घिततीरमुत्सन्ननलिनीवनमपविद्धमूर्च्छितग्राहमुद्भ्रान्तमत्स्यशकुन्तमतिभैरवारवभ्रमितवारिसंचयमायतमपि तत् सरः समन्तादालोडितम् ।

युधिष्ठिरः—भद्र, तथापि किं नोत्थितः ।

पाञ्चालकः—देव,

त्यक्त्वोत्थितः सरभसं सरसः स मूल-
मुद्भूतकोपदहनोग्रविषस्फुलिङ्गः ।

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heart of your brother *Duḥśāsana* while it was being drunk, what have you done to *Bhīma* through wrath, that self-respect has been abandoned by you at a wrong juncture ? 8

Draupadī—My lord my anger would be removed if your sight could easily be had again !

Yūdhiṣṭhira—*Kṛṣṇā*, it is not proper for you to speak out inauspicious things at this time. My good man, then, then ?

Pāñcālaka—And then *Vṛkodara* who was thus speaking and who proudly brandished in his hand the terrible club-like mace in rage and in valour, suddenly bestirred the lake, extensive though it was, on all sides in such a way that it (i. e. its water) overflowed the banks, the clusters of lotus-plants were destroyed, sharks were battered and stupefied, birds and fish were frightened away and the mass of water began to whirl round with an exceedingly terrible noise.

Yudhiṣṭhira—My good man, did he not rise then ?

Pāñcālaka—Your Majesty,

Like the deadly poison, *Kālakūta*, from the milky ocean when it was well churned, he owing to the whirlings of

आयस्तभीमभुजमन्दरवेल्लनाभिः
क्षीरोदधेः सुमथनादिव कालकूटः ॥ ९ ॥

युधिष्ठिरः—साधु, सुक्षत्रिय, साधु ।

द्रौपदी:—प्रतिपन्नः समरो न वा । [पडिवण्णो समरो ण वा ।]

पाञ्चालकः–उत्थाय च तस्मात् सलिलाशयात् करयुगलोत्तम्भिततोरणीकृतभीमगदः कथयति स्म–'अरे रे मारुते, कि भयेन प्रलीन दुर्योधनं मन्यते भवान् । मूढ, अनिहतपाण्डुपुत्रः प्रकाश लज्जमानो विश्रमितुमध्यवसितवानस्मि पातालम् !' एवं चोक्ते वासुदेवकिरीटिभ्यां द्वावप्यन्तःसलिलं निषिद्धसमरारम्भौ स्थलमुत्तारितौ । आसीनश्च कौरवराज. क्षितितले गदां निक्षिप्य विशीर्णरथसहस्रं निहतकुरुशतगजवाजिनरसहस्रकलेवरसंमर्दसंपतद्गृध्रकङ्कजम्बुकमस्मद्वीरमुक्तसिंहनादमपमित्रबान्धवमकौरवं रणस्थानमवलोक्यायतमुष्णं च निःश्व-

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Bhīma's Mandara-like massive arms, left the bottom of the lake in haste and rose emitting the sparks of the deadly poison-like wrath 9

Yudhiṣṭhara—Well, good *Kṣatriya*, well (done).

Draupadī—Did a fight take place or not?

Pāñcālaka—And coming out of that lake and raising his terrible mace with his hands and (thus) turning it into an arch, said :' Oh you, son of Wind, what? Do you think *Duryodhana* is hiding through fear? Fool, ashamed (to be) in day-light on account of not having killed the sons of *Pāṇḍu*, I had resolved to (have some) rest in the nether world' After this was said, both of them were prevented by *Vāsudeva* and *Kirīṭin* from carrying on war inside the water and got to dry land. And the lord of the *Kauravas*, as he sat down, throwing his mace to the surface of the earth heaved a long, hot sigh when he saw the battle-field devoid of relatives, and friends, devoid of *Kauravas*, with our warriors giving out lion-roars, having thousands of chariots shattered thereon, and with jackals, vultures and herons pouncing in large numbers (*sam*) on the heaps of the corpses of hundreds of *Kauravas*, and thousands of elephants, horses and men that were slain there. And then said *Vṛkodara*: 'O

सितवान् । ततश्च वृकोदरेणाभिहितम्—'अयि भोः कौरवराज, कृतं बन्धुनाशदर्शनमन्युना । मैवं विषादं कृथाः पर्याप्ताः पाण्डवाः समरायाहमसहाय इति ।

पञ्चानां मन्यसेऽस्माकं यं सुयोधं सुयोधन ।
दंशितस्यात्तशस्त्रस्य तेन तेऽस्तु रणोत्सवः ॥ १० ॥'

इत्थं श्रुत्वासूयान्वितां दृष्टिं कुमारयोर्निक्षिप्योक्तवान् धार्तराष्ट्रः ।

कर्णदुःशासनवधात् तुल्यावेव युवां मम ।
अप्रियोऽपि प्रियो योद्धुं त्वमेव प्रियसाहसः ॥ ११ ॥'

इति । उत्थाय च परस्परक्रोधाधिक्षेपपरुषवाक्कलहप्रस्तावितघोरसंग्रामौ विचित्रविभ्रमभ्रमितगदापरिघभासुरभुजदण्डौ मण्डलैर्विचरितुमारब्धौ भीमदुर्योधनौ । अहं च देवेन चक्रपाणिना देवसकाशमनुप्रेषितः । आह च देवो देवकी-

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you king of the *Kauravas*, enough of (this) anguish at the sight of the destruction of (your) relatives-Do not be dejeected (think, ing) thus: ' The *Pāṇḍavas* are well equipped for fight; (but) I am without a help mate '

O *Suyodhana*, You may have your festivity of war, after you have put on (your) armour and taken up (your) arms; with that one among us five whomsoever you think to be easy to fight. **10**

Hearing this, casting his indignant eye on both the princes, the son of *Dhṛtarāstra* said :

Owing to the slaughter of *Karṇa* and *Duhśāsana* you both are quite the same to me. (But) though otherwise unpleasant, you yourself, to whom advantures are dear, are pleasant to fight with. **11**

And rising up, *Bhīma* and *Duryodhana*, who had started the terrific duel with an altercation of harsh words full of angry taunts at each other and whose club-like arms were shining bright with the mace brandished all around in varied ways, began to move about in circles. And I was sent to Your Majesty by the Divine wielder of the discus in the hand And the son of

नन्दनः । 'अपर्युषितप्रतिज्ञे मारुतौ प्रनष्टे च कौरवराजे महानासीन्नो विषादः। संप्रति पुनर्भीमसेनेनासादिते सुयोधने निष्कण्टकीभूतं भुवनतलं परिकलयतु भवान् । अभ्युदयोचिताश्चानवरतं प्रवर्त्यन्तां समारम्भा' । कृतं संदेहेन ।

पूर्यन्तां सलिलेन रत्नकलशा राज्याभिषेकाय ते
कृष्णात्यन्तचिरोज्झिते च कबरीबन्धे करोतु क्षणम् ।
रामे शातकुठारभासुरकरे क्षत्रद्रुमोच्छेदिनि
क्रोधान्धे च वृकोदरे परिपतत्याजौ कुतः संशयः ॥ १२ ॥'

द्रौपदी—(सबाष्पम्) यद् देवस्त्रिभुवननाथो भणाति तत् कथमन्यथा भविष्यति । [ज देवो त्तिहुअणणाहो भणादि तं कहं अण्णहा भविस्सदि]

पाञ्चालकः—न केवलमियमाशीः । असुरनिषूदनस्यादेशोऽपि ।

युधिष्ठिरः—को हि नाम भगवता संदिष्टं विकल्पयति । कः कोऽत्र भोः ।

(प्रविश्य) कञ्चुकी—आज्ञापयतु देव : ।

Devakī says : We had a great worry when the son of the Wind took a vow that was not to remain unfufilled overnight and the king of the *Kauravas* had disappeared. But now that *Suyodhana* has been found out by *Bhīma*, Your Majesty may take it that the (entire) surface of the earth has been free from (all) enemies. And let ceremonies proper for such prosperous events be commenced and continued without break. Away with doubt

Let pitchers be filled with water for your coronation. Let *Kṛṣṇā* have joy at the (prospect of) the tying of her braid, given up altogether for a long time. When *Paraśurāma*, the exterminator of the trees in the form of the *Kṣatriya* race, with his hand dazzling with his sharp axe and *Vṛkodara* blind with wrath, move about in the war, whence (can there be any) doubt ? 12

Draupadī—(*Tearfully*) How can, what the Divine lord of the three worlds says, be otherwise ?

Pāñcālaka—This is not a mere blessing, but even a command of the Destroyer of the demons.

Yudhiṣṭhira—Who indeed, will ever doubt what has been ordained by the divine Lord ? Who, who is here, halloah ?

(*Entering*) **Chamberlain**—May Your Majesty command.

युधिष्ठिरः—देवस्य देवकीनन्दनस्य बहुमानाद् वत्सस्य मे विजयमङ्गलाय प्रवर्त्यन्तां तदुचिताः समारम्भाः ।

कञ्चुकी—यदाज्ञापयति देवः । (सोत्साह परिक्रम्य) भो भोः संविधातॄणां पुरःसराः, यथाप्रधानमन्तर्वैश्मिका दौवारिकाश्च, एष खलु भुजबलपरिक्षेपोत्तीर्णकौरवपरिभवसागरस्य निर्व्यूढदुर्वहप्रतिज्ञाभारस्य सुयोधनानुजशतोन्मूलनप्रभञ्जनस्य दुःशासनोरःस्थलविदलननरसिंहस्य दुर्योधनोरुस्तम्भभङ्गविनिश्चितविजयस्य बलिनः प्राभञ्जनेर्वृकोदरस्य स्नेहपक्षपातिना मनसा मङ्गलानि कर्तुमाज्ञापयति देवो युधिष्ठिरः । (आकाशे) किं ब्रूथ–‘ सर्वतोऽधिकतरमपि प्रवृत्तं किं नालोकयसि ’ इति । साधु, पुत्रकाः, साधु । अनुक्तहितकारिता हि प्रकाशयति मनोगतां स्वामिभक्तिम् ।

युधिष्ठिरः—आर्य जयंधर ।

कञ्चुकी—आज्ञापयतु देवः ।

Yudhiṣṭhira—Out of great respect for the Divine son of *Devakī*, let proper festivities be commenced for celebrating the auspicious victory of my dear (brother).

Chamberlain—As Your Majesty commands (*Enthusiastically moving about*) O you chiefs of the managers of ceremonies, O you Chamberlains in your due ranks and door-keepers, here King *Yudhisthira*, with his mind full of affection, commands you to celebrate auspicious festivities in honour of the mighty son of Wind, *Vṛkodara*, who has crossed the ocean of the insults offered by the *Kauravas* by means of the movements of his strong arms, who has fully carried out his very heavy and hard-to-accomplish vow, who is a stormy gale to uproot the hundred (tree-like) younger brothers of *Suyodhana*, who is the *Narasiṁha* to break open *Duḥśāsana's* broad chest, whose victory is certain with the shattering of the pillar-like thighs of *Duryodhana*. (*In the air*) What say you? 'Why, don't you see (it) commenced even to a greater extent every where?' Well, dear boys, well. Doing beneficial things without being told, discloses (your) devotion to His Majesty residing in your heart.

Yudhiṣṭhira—Venerable *Jayandhara*

Chamberlain—May Your Majesty command.

युधिष्ठिरः—गच्छ प्रियख्यापकं पाञ्चालकं पारितोषिकेण परितोषय ।

कञ्चुकी—यदाज्ञापयति देवः । (पाञ्चालकेन सह निष्क्रान्तः)

द्रौपदी—महाराज, किंनिमित्तं पुनर्नाथभीमसेनेन स दुराचारो भणितः—'पञ्चानामप्यस्माकं मध्ये येन ते रोचते तेन सह ते सङ्ग्रामो भवतु' इति । यदि माद्रीसुतयोरेतकरेण सह संग्रामस्तेन प्रार्थितो भवेत् ततोऽत्याहितं भवेत् । [महाराअ, किणिमित्तं उण णाहभीमसेणेण सो दुराआरो भणिदो पञ्चाणं वि अह्माण मज्झे जेण दे रोअदि तेण सह दे सगामो होदु ' त्ति । जइ मद्दीसुदाणं एकदरेण सह सगामो तेण पत्थिदो भवे तदो अच्चाहिद भवे ।]

युधिष्ठिरः—कृष्णे, एवं मन्यते जरासंधघाती । हतसकलसुहृद्बन्धुवीरानुजराजन्यासु कृपकृतवर्माश्वत्थामशेषास्वेकादशस्वक्षौहिणीष्वबान्धवः शरीरमात्रविभवः कदाचिदुत्सृष्टनिजाभिमानो धार्तराष्ट्रः परित्यजेदायुधं तपोवनं वा व्रजेत् सन्धिं वा पितृमुखेन याचेत । एव सति सुदूरमतिक्रान्तः प्रतिज्ञाभारो भवेत्

Yudhisṭhira—Go (and) make *Pāñcālaka*, the conveyer of the happy news, happy with a reward.

Chamberlain—As Your Majesty commands. (*Exit with Pāñcālaka*).

Draupadī—Your Majesty, but why was that ill-behaved *Duryodhana* addressed by my Lord *Bhīmasena* thus : 'You may have a duel with any one among us five that you like (to fight with) ? Had he sought to fight with one of the two sons of *Mādrī*, there would have ensued a calamity

Yudhiṣṭhira—*Krsṇa*, dsstroyer of *Jarāsandha* thinks thus : When out of the eleven divisions only *Krpa*, *Kṛtavarman*, *Āśvatthāman*, had remained and when he is without any relative and has only his body for his possession, possibly forsaking his natural or usual sense of pride, the son of *Dhṛtarāṣṭra* would abandon his weapon and would repair to penance-grove or through the mouth of his father might beg for peace. In that case, very far off transgressed would be the mighty vow and also

सकलरिपुजयश्चेति । समरं प्रतिपत्तुं पञ्चानामपि पाण्डवानामेकस्यापि नैव क्षमः सुयोधनः । शङ्के चाहं गदायुद्ध वृकोदरस्यैवानेन । अयि सुक्षत्रिये, पश्य ।

क्रोधोद्गूर्णगदस्य नास्ति सदृशः सत्यं रणे मारुतेः
कौरव्ये कृतहस्तता पुनरियं देवे यथा सीरिणि ।
स्वस्त्यस्तूद्धतधार्तराष्ट्रनलिनीनागाय वत्साय मे
शङ्के तस्य सुयोधनेन समरं नैवेतरेषामहम् ॥ १३ ॥

(**नेपथ्ये**) तृषितोऽस्मि भोस्तृषितोऽस्मि । संभावयतु कश्चित् सलिलच्छाया-संप्रदानेन माम् ।

युधिष्ठिरः—(आकर्ण्य) कः कोत्र भोः ।

(प्रविश्य) **कञ्चुकी**—आज्ञापयतु देवः ।

युधिष्ठिरः—ज्ञायतां किमेतत् ।

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रम्य पुनः प्रविश्य) देव, क्षुन्मानतिथिरुपस्थितः ।

युधिष्ठिरः—शीघ्रं प्रवेशय ।

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the conquest of all enemies. To have a duel, *Suyodhana* is not capable of with any one of (us) all the five *Pāṇḍavas*. I am afraid of *Vṛkodara's* mace duel with him. Oh good *Kṣatriya* lady see,

Surely there is no equal of the son of Wind in battle with his mace raised high in rage. But this dexterity exists in the *Kauravya* as in the Divine *Sīrin* (*Balarāma*, with the plough as his weapon). May all be hail to my young (brother), the elephant (to destroy) the lotus-plant in the form of the insolent sons of *Dhṛtarāstra*. (For) I am afraid of his duel with *Suyodhana*, not at all of others. **13**

(*Behind the curtain*) I am thirsty, Oh, I am thirsty. Let some one favour me by offering water and shade.

Yudhiṣṭhira—(*Listening*) Who, who is there, Halloah !

(*Entering*) **Chamberlain**—May Your Majesty command.

Yudhiṣṭhira—Ascertain what it is.

Chamberlain—As Your Majesty commands. (*Going out and entering again*) Your Majesty, a hungry guest has arrived.

Yudhiṣṭhira—Usher (him) quickly.

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रान्तः)

(ततः प्रविशति मुनिवेषधारी चार्वाको नाम राक्षसः)

राक्षसः—(आत्मगतम्) एषोऽस्मि चार्वाको नाम राक्षसः सुयोधनस्य मित्रं पाण्डवान् वञ्चयितुं भ्रमामि । (प्रकाशम्) तृषितोऽस्मि । संभावयतु मां कश्चिज्जलच्छायाप्रदानेन । (राज्ञः समीपमुपसर्पति)

(सर्वे उत्तिष्ठन्ति)

युधिष्ठिरः—मुने अभिवादये ।

राक्षसः—अकालोऽयं समुदाचारस्य । जलप्रदानेन संभावयतु माम् ।

युधिष्ठिरः—जयन्धर, जयन्धर, सलिलं सलिलमुपनय । मुने, इदमासनम् । उपविश्यताम् ।

राक्षसः—(उपविश्य) ननु भवतापि क्रियतामासनपरिग्रहः ।

युधिष्ठिरः—(उपविश्य) कः कोऽत्र भोः ।

(प्रविश्य गृहीतभृङ्गारः) कञ्चुकी—(उपसृत्य) महाराज, शिशिरसुरभिसलिलसंपूर्णोऽयं भृङ्गारः पानभाजनं चेदम् ।

Chamberlain—As Your Majesty commands (*Exit*)

(*Then enters an ascetic-garbed demon named Cārvāka*).

Demon—(*To himself*) Here I am a demon named *Cārvāka*, a friend of *Suyodhana*, moving about to deceive the *Pāṇḍavas*. (*Aloud*) I am thirsty. Let some one favour me by offering water and shade. (*Moves up near the king*)

(*All rise up*)

Yudhiṣṭhira—Sage, I bow to you.

Demon—This is not the (proper) time for (this) etiquette Please favour me by giving water.

Yudhiṣṭhira—*Jayandhara*, *Jayandhara*, water, bring water. Sage, this is a seat. Please sit down

Demon—(*Sitting*) Now a seat may be taken by your honour also.

Yudhiṣṭhira—(*Sitting*) Who, who is here, Halloah !

(*Entering with a pitcher*) **Chamberlain**: (*Approaching*) Your Majesty, here is a pitcher full of cool fragrant water, and here is a vessel for drinking (from).

युधिष्ठिरः—मुने, निर्वर्त्यतामुदन्याप्रतीकारः ।

राक्षसः—(पादौ प्रक्षाल्योपस्पृशन् विचिन्त्य च) भोः, क्षत्रियस्त्वमिति मन्ये ।

युधिष्ठिरः—सम्यग्वेदी भवान् ।

राक्षसः—सुलभश्च स्वजनविनाशः संग्रामेषु प्रतिदिनम् । अतो नादेयं भवद्भ्यो जलादिकम् । भवतु । छाययैवानया सरस्वतीशिशिरतरङ्गस्पृशा मरुता चानेन विगतक्लमो भविष्यामि ।

द्रौपदी—बुद्धिमतिके, वीजय महर्षिमनेन तालवृन्तेन । [बुद्धिमदिए, वीएहि महेसिं इमिणा तालविन्तेण ।]

(चेटी तथा करोति)

राक्षसः—भवति, अनुचितोऽयमस्मासु समुदाचारः ।

युधिष्ठिरः—मुने, कथय कथमेवं भवान् परिश्रान्तः ।

राक्षसः—मुनिजनसुलभेन कौतूहलेन तत्रभवतां महाक्षत्रियाणां द्वन्द्वयुद्धमव-

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Yudhiṣṭhira—Sage, let the quenching of your thirst be done.

Demon—(*Washing his feet, sipping water and pondering*) Oh, I believe you are a *Kṣatriya*.

Yudhiṣṭhira—Your honour has known rightly

Demon—And the destruction of one's kinsmen in war is (but) quite usual or natural (for you) every day Hence water etc. should not be accepted from you. Well I shall be free from fatigue by this shade only and by this breeze touching the cool ripples of the *Sarasvatī*

Draupadī—*Buddhimatikā*, fan this great sage with this fan.

(*The maid does so*)

Demon—Honourable lady, such etiquette is not proper in our case

Yudhiṣṭhira—Sage, please tell how you are so much fatigued.

Demon—Out of curiosity, natural to the ascetic class, I wander about the *Samata-pañcaka* to witness the duels of the honou-

लोकयितुं पर्यटामि समन्तपञ्चकम् । अद्य तु बलवत्तया शरदातपस्यापर्याप्तमेवावलोक्य गदायुद्धमर्जुनसुयोधनयोरागतोऽस्मि ।

(सर्वे विषाद नाटयन्ति)

कञ्चुकी—मुने, न खल्वेवम् । भीमसुयोधनयोरिति कथय ।

राक्षसः—आः अविदितवृतान्त एव कथं मामाक्षिपसि ।

युधिष्ठिरः—महर्षे, कथय कथय ।

राक्षसः—क्षणमात्रं विश्रम्य सर्वं कथयामि भवतो न पुनरस्य वृद्धस्य ।

युधिष्ठिरः—कथय किमर्जुनसुयोधनयोरिति ।

राक्षसः—पूर्वमेव कथितं मया प्रवृत्तं गदायुद्धमर्जुनसुयोधनयोरिति ।

युधिष्ठिर.—न भीमसुयोधनयोरिति ।

राक्षसः—वृत्तं तत् ।

(युधिष्ठिरो द्रौपदी च मोहमुपगतौ)

कञ्चुकी—(सलिलेनासिच्य) समाश्वसितु देवो देवी च ।

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rable great *Kṣatriyas*. To-day, however, owing to the intensity of the autumnal heat I have come after witnessing the mace-duel of *Arjuna* and *Suyodhana* not completely.

(*All gesticulate dejection*)

Chamberlain—Sage, it is indeed not so Say 'of *Bhīma* and *Suyodhana*'.

Demon—Ah, how do you accost me without knowing the facts of the matter ?

Yudhisṭhira—Great sage, say, say.

Demon—Resting for a while, I shall tell every thing to Your Honour, but not to this old (man).

Yudhisṭhira—Tell ; what ? Of *Arjuna* and *Suyodhana* ?

Demon—I have already said before that a mace-duel commenced between *Arjuna* and *Suyodhana*.

Yudhisṭhira—Not of *Bhīma* and *Suyodhana* ?

Demon—That (is) over.

(*Yudhisṭhira and Draupadī swoon*).

Chamberlain—(*Sprinkling with water*) May Your Majesty and the Queen also be appeased.

चेटी— समाश्वसितु समाश्वसितु देवी । (समस्ससदु समस्ससदु देवी ।)

(उभौ सञ्ज्ञा लभेते)

युधिष्ठिरः—किं कथयसि मुने, वृत्तं भीमसुयोधनयोर्गदायुद्धमिति ।

द्रौपदी—भगवन्, कथय कथय किं वृत्तमिति । (भअव, कहेहि कहेहि किं वुत्त ति ।)

राक्षसः—कञ्चुकिन्, कौ पुनरेतौ ।

कञ्चुकी—एष देवो युधिष्ठिरः । इयमपि पाञ्चालतनया ।

राक्षसः—आः, दारुणमुपक्रान्तं मया नृशंसेन ।

द्रौपदी—हा नाथ भीमसेन । (मोहमुपगता) [हा णाह भीमसेण]

कञ्चुकी—किं नाम कथितम् ।

चेटी—समाश्वसितु समाश्वसितु देवी । (समस्ससदु समस्ससदु देवी)

युधिष्ठिरः—(सास्रम्) ब्रह्मन्,

पदे संदिग्ध एवास्मिन् दुःखमास्ते युधिष्ठिर ।
वत्सस्य निश्चिते तत्त्वे प्राणत्यागादयं सुखी ॥ १४ ॥

Maid—May the Queen be appeased, be appeased.

(*Both regain consciousness*).

Yudhisthira—What do you say, sage, the mace-fight of *Bhīma* and *Suyodhana* is over?

Draupadī—Revered sir, tell, tell, what is over

Demon—Chamberlain, but who are these two?

Chamberlain—This is His Majesty *Yudhisthira*. And this also is the daughter of the *Pāñcāla* king.

Demon—A dread matter has indeed been started by me, cruel one!

Draupadī—Ah, my Lord *Bhīmasena* (*Swoons*).

Chamberlain—What, I say, has been said!

Maid—May the Queen be appeased, be appeased

Yudhistdhira—(*With tears*) O *Brāhmaṇa*,

As long as this word (viz 'over') is ambiguous, *Yudhiṣṭhira* is ill at ease When once the fact about young (brother) is ascertained, he (will be) at ease by giving up his life.

राक्षसः—(सानन्दमात्मगतम्) अयमेव मे यत्नः । (प्रकाशम्) यदि त्ववश्यं कथनीयं तदा संक्षेपतः कथयामि । न युक्तं बन्धुव्यसनं विस्तरेणावेदयितुम् ।

युधिष्ठिरः—(अश्रूणि मुञ्चन्)

सर्वथा कथय ब्रह्मन् संक्षेपाद् विस्तरेण वा ।
वत्सस्य किमपि श्रोतुमेष दत्तः क्षणो मया ॥ १५ ॥

राक्षसः—(श्रूयताम्)

तस्मिन् कौरवभीमयोर्गुरुगदाघोरध्वनौ संयुगे

द्रौपदी—(सहसोत्थाय) ततस्ततः । [तदो तदो]

राक्षसः—(स्वगतम्) कथं पुनरनयोर्लब्धसंज्ञतामपनयामि । (प्रकाशम्)

सीरी सत्वरमागतश्चिरमभूत् तस्याग्रतः सङ्गरः ।
आलम्ब्य प्रियशिष्यतां तु हलिना संज्ञा रहस्याहिता
यामासाद्य कुरूत्तमः प्रतिकृतिं दुःशासनारौ गतः ॥ १६ ॥

Demon—(*Joyfully To himself*) This same is (the aim of) my endeavour. (*Aloud*) If at all it must be told, Then I tell it in brief It is not proper to report the calamity of one's brothers at (full) length

Yudhisthira—(*Shedding tears*)

By all means tell, O *Brāhmaṇa*, in brief or at (full) length. I have given this moment for hearing any thing about my younger (brother) **15**

Demon—Listen,

In the course of that duel between *Kaurava* and *Bhīma* with its dreadfnl clash of (their) massive maces **16 *a***

Draupadī—(*Suddenly rising up*) Then, then ?

Demon—(*To himself*) How shall I remove the consciousness of these two (as they have) gained (it) ? (*Aloud*)

The wielder of the plough (i e *Balarāma*) in haste came there For a long time indeed in his presence the fight took place. (At last), however, having recourse to his affection for his disciple (i. e. *Duryodhana*), he secretly made a sign to him, on getting which the best of the *Kurus* had his revenge on the enemy of *Duhśāsana* **16 *bcd***

युधिष्ठिरः—हा वत्स वृकोदर। (मोहमुपगतः)

द्रौपदी—हा नाथ भीमसेन, हा मम परिभवप्रतीकारपरित्यक्तजीवित, जटासुरबकहिडिम्बकिर्मीरकीचकजरासंधनिषूदन, सौगन्धिकाहरणचाटुकार, देहि मे प्रतिवचनम्। (मोहमुपगता) [हा णाह भीमसेण, हा मह परिभवपडीआरपरिच्चत्तजीविअ, जडासुरबअहिडिम्बकिम्मीरकीचअजरासधणिसूदण, सोअन्धिआहरणचाडुआर, देहि मे पडिबअणम्।]

कञ्चुकी—(सास्रम्) हा कुमार भीमसेन, धार्तराष्ट्रकुलकमलिनीप्रालेयवर्ष। (ससंभ्रमम्) समाश्वसितु महाराजः। भद्रे, समाश्वासय स्वामिनीम्। महर्षे, त्वमपि तावदाश्वासय राजानम्।

राक्षसः—(स्वगतम्) आश्वासयामि प्राणान् परित्याजयितुम्। (प्रकाशम्) भो भीमाग्रज क्षणमेकमाधीयतां समाश्वासः। कथाशेषोऽस्ति।

युधिष्ठिर (समाश्वस्य) महर्षे, किमस्ति कथाशेषः।

द्रौपदीः—भगवन्, कथय कीदृशः कथाशेष इति। (प्रतिबुध्य) (भअवं कहेहि कीदिसो कहासेसो त्ति।)

Yudhiṣṭhira—Alas, dear brother Vṛkodara! (*Swoons*)

Draupadī—Alas, my lord *Bhīmasena*, you who have abandoned your life in avenging my insult, the slayer of *Jaṭāsura*, *Baka*, *Hiḍimba*, *Kirmīra*, *Kīcaka* and *Jarāsandha*; you who humoured me by bringing the *Saugandhika* lotus, give me a reply. (*Swoons*).

Chamberlain—(*With tears*) Alas, Prince *Bhīmasena*, the snow-fall of the lotus-pond of the brood of Dhrtarāstra's sons. (In confusion) May Your Majesty be appeased! Good lady, appease (our) lady. O great sage, you at least do appease His Majesty.

Demon—(*To himself*) I appease him only to forsake his life. (*Aloud*) Oh *Bhīma's* elder brother, for a moment be appeased. There is yet remaining a part of the narration.

Yudhiṣṭhira—(*Recovering*) Great Sage, what, is there a remnant of the narration?

Draupadī—(*Regaining consciousness*) Revered sir, tell, what is the remnant of the narration like?

कञ्चुकी— कथय, कथय ।

राक्षसः—ततश्च गते तस्मिन् सुक्षत्रिये वीरसुलभां गति, समग्रसंगलितं भ्रातृवधशोकजं बाष्पं प्रमृज्य, भ्रातृवधशोकादपहाय गाण्डीव, प्रत्यग्रक्षतजच्छटाचर्चिता तामेव गदां भ्रातृहस्तादाकृष्य, निवार्यमाणोऽपि संधित्सुना वासुदेवेन, आगच्छागच्छेति सोपहास भ्रमितगदाझङ्कारमूर्च्छितगम्भीरवचनध्वनिनाहूयमानः कौरवराजेन, तृतीयोऽनुजस्ते किरीटी योद्धुमारब्धः । अकृतिनस्तस्य गदाघातान्निधनमुत्प्रेक्षमाणेन कामपालेनार्जुनपक्षपाती देवकीसूनुरतिप्रयत्नात् स्वरथमारोप्य द्वारकां नीतः ।

युधिष्ठिरः—साधु भो अर्जुन, तदैव प्रतिपन्ना वृकोदरानुगमनपदवी गाण्डीवं परित्यजता । अहं पुनः केनोपायेन प्राणपरित्यागाद् हृदयमुत्साहयिष्ये ।

Chamberlain—Tell, tell.

Demon—And then after that good *Ksatriya* had attained the end natural to a warrior, your third younger brother, *Kirīṭin*, wiping off tears which had arisen out of grief at the slaughter of his brother, and which had profusely flown, throwing away *Gāṇḍīva* out of grief at his brother's slaughter, taking off from his brother's hand the same mace, smeared as it was with a sprinkling of fresh blood, though being warded off by *Vāsudeva* desirous of making peace, began to fight (with *Duryodhana*) being mockingly called by the king of the *Kauravas*, the rumbling sound of whose speech was intensified by the buzz of his brandished mace. *Kāmapāla* (i.e. *Balarāma*), anticipating his death with a stroke of the mace, he (i.e. *Arjuna*) being not skilled (in mace-fight), with great efforts put *Devakī's* Son (i e. *Kṛṣṇa*), always partial to *Arjuna*, on his own chariot and took him to *Dvārakā*.

Yudhisṭhira—Well, O *Arjuna*, well. Just then did you follow in the track of *Vrkodara* by abandoning the Gāṇḍīva. But by what means shall I cheer up (my) heart by the abandonment of life ?

द्रौपदी— हा नाथ भीमसेन, न युक्तमिदानी ते कनीयांसं भ्रातरमशिक्षितं गदायां दारुणस्य शत्रोरभिमुख गच्छन्तमुपेक्षितुम्। (मोहमुपगता) [हा णाह भीमसेण, ण जुत्त दाणिं दे कणीअस भादरं असिक्खिदं गदाए दारुणस्स सत्तुणो अहिमुह गच्छन्त उवेक्खिदुम्।]

राक्षसः—ततश्चाहं—

युधिष्ठिरः—भवतु मुने, किमतः परं श्रुतेन। हा तात भीमसेन, कान्तारव्यसनबान्धव, हा मच्छरीरस्थितिविच्छेदकातर, जतुगृहविपत्समुद्रतरणयानपात्र, हा किर्मीरहिडिम्बासुरजरासंधविजयमल्ल, हा कीचकसुयोधनानुजकमलिनीकुञ्जर,

निर्लज्जस्य दुरोदरव्यसनिनो वत्स त्वया सा तदा
भक्त्या मे समदद्विपायुतबलेनाङ्गीकृता दासता।
किं नामापकृतं मया तदधिकं त्वय्यद्य यद् गम्यते
त्यक्त्वानाथमबान्धवं सपदि मां प्रीतिः क्व ते साधुना ॥१७॥

Draupadī—Alas my lord *Bhīmasena*, it is not proper for you to connive at your younger brother, not well-trained in mace (fight) marching against a formidable enemy (*Swoons*)

Demon—And then I—

Yudhiṣṭhira—Let it be, Sage, what is the use of listening any further than this? Alas, dear *Bhīmasena*, companion in the calamity in the forest, alas, you apprehensive of a break in the existence of my body, you (who were) the vessel for crossing the ocean of the calamity of the lac house, alas, you the wrestler (to score) a victory over *Kirmīra*, the demon *Hidimba*, and *Jarāsandha*, alas, you, the elephant for the lotus-pond of *Kīcaka* and *Suyodhana's* younger brothers,

At that time my boy, out of devotion for me, devoid of shame and addicted to gambling as I was, the state of a slave was suffered by you (though) endowed with the strength of ten thousand elephants in rut. What wrong, worse than that, have I done to you to-day, that, pray (*nāma*) you go away abandoning me devoid of a protector and devoid of a kinsman? Where is that love of yours (gone) now? 17

द्रौपदी—(संज्ञामुपलभ्योत्थाय च) महाराज, किमेतद् वर्तते । [महाराज, कि एद वट्टइ ।]

युधिष्ठिरः—कृष्णे किमन्यत् ।

स कीचकनिषूदनो बकहिडिम्बकिर्मीरहा
मदान्धमगधाधिपद्विरदसंधिभेदाशनिः ।
गदापरिघशोभिना भुजयुगेन तेनान्वितः
प्रियस्तव ममानुजोऽर्जुनगुरुर्गतोऽस्तं किल ॥ १८ ॥

द्रौपदी—(आकाशे दत्तदृष्टिः) नाथ भीमसेन, त्वया किल मे केशाः संयमितव्याः । न युक्तं वीरस्य क्षत्रियस्य प्रतिज्ञातं शिथिलयितुम् । तत् प्रतिपालय मां यावदुपसर्पामि । (पुनर्मोहमुपगता) [णाह भीमसेण, तुए किल मे केसा सजमिदव्वा । ण जुत्त वीरस्य खत्तिअस्स पडिण्णाद सिढिलेदुम् । ता पडिवालेहि मं जाव उवसप्पामि ।]

युधिष्ठिरः—(आकाशे) अम्ब पृथे, श्रुतोऽयं तव पुत्रस्य समुदाचारो मामेकमनाथं विलपन्तमुत्सृज्य क्वापि गतः । तात जरासंधशत्रो, किं नाम

Draupadī—(*Regaining consciousness and rising up*) Your Majesty, what is taking place here ?

Yudhiṣṭhira—*Kṛṣṇā*, what else,

That destroyer of *Kīcaka*, killer of *Baka*, *Hiḍimba*, and *Kirmīra*, that thunderbolt to shatter the joints of the elephants in the form of the lord of the *Magadhas*, blind with arrogance, endowed with that pair of arms attractive with his club-like mace, your beloved (husband), my younger brother, the elder brother of *Arjuna*, has set, it is reported. 18

Draupadī—(*Fixing her gaze at the sky*) My lord, *Bhīmasena*, by you, indeed, my hair are to be tied up. It is not proper for a brave warrior (like you) to neglect (your) vow. So wait for me until I come up. (*again falls in a swoon*).

Dudhisṭhira—(In the air) Mother *Pṛthā*, did you hear of this bit of good behaviour on the part of your son viz. that he has gone away somewhere leaving me lamenting, without a protector, all alone ? Dear, enemy of *Jarāsandha*, what unusual conduct

वैपरीत्यमेतावता कालेनाल्पायुषि त्वयि समालोकितं जनेन। अथवा मयैव बहूपलब्धम्।

दत्त्वा मे करदीकृताखिलनृपां यन्मेदिनीं लज्जसे
द्यूते यच्च पणीकृतोऽपि हि मया न क्रुध्यसि प्रीयसे।
स्थित्यर्थं मम मत्स्यराजभवने प्राप्तोऽसि यत् सूदतां
वत्सैतानि विनश्वरस्य सहसा दृष्टानि चिह्नानि ते ॥ १९ ॥

मुने, किं कथयसि। ('तस्मिन् कौरवभीमयोः' ६।१६' इत्यादि पठति)

राक्षसः—एवमेतत्।

युधिष्ठिरः—धिगस्मद्भागधेयानि। भगवन् कामपाल, कृष्णाग्रज, सुभद्राभ्रातः,

ज्ञातिप्रीतिर्मनसि न कृता क्षत्रियाणां न धर्मो
रूढं सख्यं तदपि गणितं नानुजस्यार्जुनेन।
तुल्यः कामं भवतु भवतः शिष्ययोः स्नेहबन्धः
कोऽयं पन्था यदसि विमुखो मन्दभाग्ये मयीत्थम् ॥ २० ॥

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was noticed by people in you, short-lived as you are, during these days? Or rather much has been perceived by myself alone (*eva*)

That, handing over to me the earth with all the kings thereon made tributaries, you blush; that (even when) offered as a state in gambling by me, you do not get angry but are pleased (on the contrary); that, for keeping up my position, you assumed the position of a cook in the abode of the *Matsya*· king,—These, my dear, are the signs noticed by me unexpected (*sahasā*) (indicative) of (that) you (were) about to pass away. **19**

Sage, what do you say? (*Recites* vi 16 '*In the course of that etc.*)

Demon—It is so.

Yudhiṣṭhira—Fie upon our fortunes Divine *Kāmapāla*, elder brother of *Krsṇa*, brother of *Subhadrā*,

(By you) was not taken into consideration (your) affection for relatives; nor the duty (natural) to *Ksatriyas*; nor did (you) count the friendship that had grown up of (your) younger brother with *Arjuna*. Equal, I grant, may be your tie of affection towards (your) two disciples (viz. *Bhīma* and *Duryodhana*). (But) what course (of conduct) is this that you are thus averse to me, unfortunate as I am? **20**

(द्रौपदीमुपगम्य) अयि पाञ्चालि, उत्तिष्ठ । समानदुःखावेवावां भवावः । मूर्च्छया किं मामेवमतिसंधत्से ।

द्रौपदी—(सञ्ज्ञां लब्ध्वा) बध्नातु नाथो दुर्योधनरुधिरार्द्रेण हस्तेन दुःशासनविमुक्तं मे केशहस्तम् । हञ्जे बुद्धिमतिके, तव प्रत्यक्षमेव नाथेन प्रतिज्ञातम् । (कञ्चुकिनमुपेत्य) आर्य, किं संदिष्टं तावन्मे देवेन देवकीनन्दनेन पुनरपि केशबन्धनमारभ्यतामिति । तदुपनय मे पुष्पदामानि । विरचय तावत् कबरीम् । कुरु भगवतो नारायणस्य वचनम् । न खलु सोऽलीकं संदिशति । अथवा किं मया संतप्तया भणितम् । अचिरगतमार्यपुत्रमनुगमिष्यामि । (युधिष्ठिरमुपगम्य) महाराज, आदीपय चिताम् । त्वमपि क्षत्रधर्ममनुबध्नन्नेव नाथस्य जीवितहरस्याभिमुखो भव । अथवा यत् ते रोचते । (सञ्ज्ञा लब्ध्वा) बन्धेदु णाहो दुज्जोहणरुहिलद्देण हत्थेण दुस्सासणविमुक्कं मे केसहत्थम् । हञ्जे बुध्दिमदिए, तव पच्चक्खं एव्व णाहेण पडिण्णादम् । (कञ्चुकिनमुपेत्य) अज्ज, किं संदिट्ठं दाव मे देवेण देवकीणन्दणेण पुणो वि केसबन्धण आर-

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(*Approaching Draupadī*) Oh *Pāñcālī*, rise up. We (shall) have the grief equally (divided between us). Why do you deceive me thus by (this) swoon ?

Draupadī—(*Regaining consciousness*) May the Lord tie the tresses of my hair loosened by *Duḥśāsana* with his hand wet with *Duryodhana*'s blood. Dear *Buddhimatikā*, in your very presence it was (so) avowed by my lord. (*Approaching the Chamberlain*) Venerable Sir, what message has been sent to me by the Divine son of *Devakī*, 'Let the tying up of hair be undertaken again' is it not ? So bring me my wreaths of flowers. Arrange, in the first instance, my braid. Do the bidding of Divine *Nārāyaṇa*. Not, indeed, will he send a false message. Or rather, what has been uttered by me, afflicted with grief as I am ? I shall follow my lord who has gone but just recently. (*Approaching Yudhiṣṭhira*) Your Majesty, kindle the pyre You, on your part, sticking to the duty of a *kṣatriya*, face (the man) who snatched away the life of my lord. Or what you like (you may do).

म्भीअदु त्ति । ता उवणेहि मे पुप्फदामाइं । विरएहि दाव कबरीम् । करेहि भअवदो णाराअणस्स वअणम् । ण क्खु सो अलीअं सदिसदि । अहवा किं मए संतत्ताए भणिदम् । आचिरगद अज्जउत अणुगमिस्सम् । (युधिष्ठिर-मुपगम्य) महाराज, आदीवअ चिदाम् । तुम वि खत्तधम्मं अणुबन्धन्तो एव्व णाहस्स जीविदहरस्स अहिमुहो होहि । अहवा ज दे रोअदि ।]

युधिष्ठिरः—युक्तमाह पाञ्चाली । कञ्चुकिन्, क्रियतामियं तपस्विनी चितासंविभागेन सह्यवेदना । ममापि सज्जं धनुरुपनय । अलमथवा धनुषा ।

तस्यैव देहरुधिरोक्षितपाटलाङ्गी-
मादाय संयति गदामपविध्य चापम् ।
भ्रातृप्रियेण कृतमद्य यदर्जुनेन
श्रेयो ममापि हि तदेव कृतं जयेन ॥ २१ ॥

राक्षसः—राजन्, रिपुंजयविमुखं ते यदि चेतस्तदा यत्र तत्र वा प्राणत्यागं कुरु । वृथा तत्र गमनम् ।

कञ्चुकी—धिङ्मुने, राक्षससदृशं हृदयं भवतः ।

राक्षसः—(सभयम् । स्वगतम्) कि ज्ञातोऽहमनेन । (प्रकाशम्) भोः कञ्चुकिन्, तयोर्गदया खलु युद्धं प्रवृत्तमर्जुनदुर्योधनयोः । जानामि च तयो-

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Yudhiṣṭhira—*Pāñcālī* says the right (thing). Chamberlain, let this poor lady have her anguish made bearable by providing her with a pyre. To me also bring a bow, ready (for use). Or rather away with the bow.

Taking up his very mace with its expanse ruddy owing to the sprinkling of the blood from (his) body, throwing away the bow it is good for me to do just the same as today has been done by *Arjuna*, loving (his) brother. Enough of victory. **21**

Demon—King, if your mind is averse to the conquest of enemies, then give up your life here or there. Going there is futile.

Kañcukin—Fie, sage. Just like a demon is your heart.

Demon—(*Fearfully To himself*) What, am I recognized by him? (*Aloud*) Oh Chamberlain, of those two viz. *Arjuna* and *Duryodhana* a mace-fight started. And I know the prowess of

गदायां भुजसारम् । दुःखितस्य पुनरस्य राजर्षेरपरमनिष्टश्रवणं परिहरन्नेवं ब्रवीमि ।

युधिष्ठिरः—(बाष्पं विसृजन्) साधु महर्षे, साधु । सुस्निग्धमभिहितम् ।

कञ्चुकी—महाराज, किं नाम शोकान्धतया देवेन देवकल्पेनापि प्राकृतेनेव त्यज्यते क्षात्रधर्मः ।

युधिष्ठिरः—आर्य जयंधर,

शक्ष्यामि तौ परिघपीवरबाहुदण्डौ
वित्तेशशक्रपुरदर्शितवीर्यसारौ ।
भीमार्जुनौ क्षितितले प्रविचेष्टमानौ
द्रष्टुं तयोश्च निधनेन रिपुं कृतार्थम् ॥ २२ ॥

अयि पाञ्चालराजतनये, मद्दुर्नयप्राप्तशोच्यदशे, यथा संदीप्यते पावकस्तथा सहितावेव बन्धुजनं संभावयावः ।

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their arms in a mace (fight). But I say so with a view to avoid yet another unpleasant news for this royal sage, afflicted as he already is.

Yudhiṣṭhira—(*Shedding tears*) Well, great sage, well. Very lovingly have been spoken (by you).

Chamberlain—Your Majesty, how, indeed, out of blindness (brought on) through grief is the duty of a *Ksatriya*, abandoned by Your Majesty like an ordinary man, though resembling a god?

Yudhiṣṭhira—Venerable *Jayandhara*,

Shall I be able to see those *Bhīma* and *Arjuna* rotting here and there on the surface of the earth, possessed of long, plump club-like arms who had shown the best of their prowess at the cities of the lord of wealth (i.e. *Kubera*) and *Indra* (respectively) and also the enemy with his object achieved by their death? **22**

Oh daughter of *Pāñcāla* king, you who are reduced to a pitiable condition owing to my mis-conduct, let us together do honour to our kinsmen (i. e *Bhīma* and *Arjuna*) as the fire is kindled.

द्रौपदी—आर्य, कुरु दारुसंचयम्। प्रज्वाल्यतां चिता। त्वरते मे हृदयं नाथं प्रेक्षितुम्। (सर्वतोऽवलोक्य) कथ न कोऽपि नाथेन विना महाराजस्य वचनं करोति। हा नाथ भीमसेन, तदेवेदं राजकुलं त्वया विरहितं परिजनोऽपि सांप्रतं परिहरति। [अज्ज, करेहि दारुसचअम्। पज्जलीअदु चिदा। तुवरदि मे हिअअं णाधं पेक्खिदुम्। (सर्वतोऽवलोक्य) कह ण को वि णाधेण विणा महाराअस्स वअण करोदि। हा णाह भीमसेण, त एव्व एद राअउल तुए विरहिद परिअणो वि सपद परिहरदि।]

राक्षसः—सदृशमिदं भरतकुलवधूनां यत् पत्युरनुमरणम्।

युधिष्ठिरः—महर्षे, न कश्चिच्छृणोति तावदावयोर्वचनम्। तदिन्धनप्रदानेन प्रसादः क्रियताम्।

राक्षसः—मुनिजनविरुद्धमिदम्। (स्वगतम्) पूर्णो मे मनोरथः। यावदनुपलक्षितः समिन्धयामि वह्निम्। (प्रकाशम्) राजन्, न शक्नुमो वयमिहैव स्थातुम्। (निष्क्रान्तः)

युधिष्ठिरः—कृष्णे, न कश्चिदस्मद्वचनं करोति। भवतु। स्वयमेवाह दारुसंचयं कृत्वा चितामादीपयामि।

Draupadī—Vanerable Sir, collect wood. Let pyre be lighted. My heart is eager to see my lord. (*Looking in all directions*) How now! In the absence of my lord, none does the bidding of His Majesty? Alas my lord, *Bhīmasena*, this is the same royal family. But (when it is) bereft of you, even the servants are avoiding it now

Demon—Proper for the ladies of the *Bharata* race is this viz. following the husband in his death.

Yudhisṭhira—Great sage, none is even so much as listening to our words. So let a favour be done (to us by you) by providing fuel.

Demon—This is contrary to the ascetic class (*To himself*). My heart's desire is fulfilled. Now I shall enkindle the fire unnoticed. (*Aloud*) King, we are not able to stay just at this place (*exit.*)

Yudhisthira—*Krsṇā*, none does our bidding. Well, I myself shall gather wood and enkindle pyre.

द्रौपदी—त्वरतां त्वरतां महाराजः। (तुवरदु तुवरदु महाराओ)

(नेपथ्ये कलकलः)

द्रौपदी—(सभयमाकर्ण्य) महाराज, कस्याप्येष बलदर्पितस्य विषमः शङ्खनिर्घोषः श्रूयते। अपरमप्यप्रियं श्रोतुमस्ति निर्बन्धस्ततो विलम्ब्यताम्। [महाराअ, कस्स वि एसो बलदप्पिदस्य विसमो संखणिग्घोसो सुणीअदि। अवरं वि अप्पिअ सुणिदुं अत्थि णिब्बन्धो तदो विलम्बीअदु।]

युधिष्ठिरः—न खलु विलम्ब्यते। उत्तिष्ठ।

(सर्वे परिक्रामन्ति)

युधिष्ठिरः—अयि पाञ्चालि, अम्बायाः सपत्नीजनस्य च किंचित् संदिश्य निवर्तय परिजनम्।

द्रौपदी—महाराज, अम्बायै एवं संदेक्ष्यामि—'यः स बकहिडिम्बकिर्मीरजटासुरजरासंधविजयमल्लस्ते मध्यमपुत्रः स मम हताशायाः पक्षपातेन परलोकं गतः' इति। [महाराअ, अम्बाए एव सदिसिस्सम्—'जो सो बअहिडिम्बकिम्मीरजडासुरजरासधविजअमल्लो दे मज्झमपुत्तो सो मम हदासाए पक्खवादेण परलोअं गदो' त्ति।]

युधिष्ठिरः—भद्रे बुद्धिमतिके, उच्यतामस्मद्वचनादम्बा।

Draupadī—Let Your Majesty make haste! Make haste!

(*Behind the curtain a din*)

Draupadī—(*Fearfully listening*) Here is heard the terrible blast of a conch of some one proud of his strength. If you insist on listening to another unpleasant (news), then you tarry.

Yudhiṣṭhira—Indeed, I am not tarrying. Get up.

(*All walk about*)

Yudhiṣṭhira—O *Pāñcālī*, dismiss the attendants, leaving (with them) some message for mother and for your co-wives.

Draupadī—Your Majesty, I shall send the following message to Mother that-your middle son, the wrestler to vanquish *Baka*, *Hiḍimba*, *Kirmīra*, *Jaṭāsura* and *Jarāsaṁdha*, has gone to the other world on account of his partiality towards me, wretched as I am.

Yudhiṣṭhira—Gentle *Buddhimatikā*, let mother be told on our behalf,

येनासि तत्र जतुवेश्मनि दीप्यमाने
निर्वाहिता सह सुतैर्भुजयोर्बलेन ।
तस्य प्रियस्य बलिनस्तनयस्य पाप-
माख्यामि तेऽम्ब कथयेत् कथमीदृगन्यः ॥ २३ ॥

आर्य जयंधर, त्वया सहदेवसकाशं गन्तव्यम् । वक्तव्यश्च तत्रभवान् माद्रेयः कनीयान् पाण्डुकुलबृहस्पतिः । सकलकुरुकुलकमलाकरदावानलो युधिष्ठिरः परलोकमभिप्रस्थितः प्रियमनुजमप्रतिकूलं सततमाशंसनीयमसंमूढं व्यसनेऽभ्युदये च धृतिमन्तं भवन्तमविरलमालिङ्ग्य शिरसि चाघ्रायेदं प्रार्थयते—

मम हि वयसा दूरेणाल्पः श्रुतेन समो भवान्
कृतसहजया बुद्ध्या ज्येष्ठो मनीषितया गुरुः ।
शिरसि मुकुलौ पाणी कृत्वा भवन्तमतोऽर्थये
मयि विरलतां नेयः स्नेहः पितुर्भव वारिदः ॥ २४ ॥

अपि च बालिशचरितस्यापि नित्याभिमानिनोऽश्मसदृशहृदयसारस्यापि

By whom, when that lac-house was set on fire, you together with your (other) sons were carried out by the strength of his arms, of that strong, dear, son (of yours) I am conveying to you an evil (news). How can any one else speak of such a matter to you? 23

Venerable *Jayandhara*, you should go to *Sahadeva*, and that respectable younger son of *Mādrī*, the *Bṛhaspati* of the family of *Pāṇḍu* should be told : *Yudhiṣṭhira*, the forest conflagration of the lotus-bed in the form of the entire race of *Kurus*, has set out for the other world. And having closely embraced and smelt on the head, you who are his dear younger brother, never against (him), who ever deserves to be blessed and who possessed of firmness is never deluded whether in prosperity or in adversity, solicits thus :

You are far younger than me in age, but my equal in learning; my superior in cultivated as well as innate intellect; my preceptor in wisdom. Placing my folded hands, on the head therefore, I beseech you : ' Lessen your affection for me and be the giver of (libations of) water to the father. 24

Moreover, you should, by my command, always obey the word of *Nakula*, though childish in his conduct, ever conceited and

नकुलस्य ममाज्ञया वचने स्थातव्यम्। नानुगन्तव्यास्मत्पदवी। त्वया हि वत्स,

विस्मृत्यास्मान् श्रुतविशदया स्वाग्रजौ चात्मबुद्ध्या
पिण्डान् पाण्डोरुदकपृषतानश्रुगर्भान् प्रदातुम्।
दायादानामपि तु भवने यादवानां कुले वा
कान्तारे वा कृतवसतिना रक्षणीयं शरीरम्॥ २५॥

गच्छ जयंधर, अस्मच्छरीरस्पृष्टिकया शापितोऽसि। भवताकालहीनमिदमवश्यमावेदनीयम्।

द्रौपदी—हला बुद्धिमतिके, भण मम वचनेन प्रियसखी सुभद्राम्—'वत्साया उत्तरायाश्चतुर्थो मासः प्रतिपन्नस्य गर्भस्य। तदेनं कुलप्रतिष्ठापकं सावधानं रक्ष। कदापीतः परलोकगतस्य श्वशुरकुलस्यास्माकमपि सलिलबिन्दुदो भविष्यति' इति। [हला बुद्धिमदिए, भणाहि मह वअणेण पिअसही सुभद्दाम्—'वच्छाए उत्तराए चउत्थो मासो पडिवण्णस्स गब्भस्स। ता एदं कुलपडिट्ठावअं सावहाणं रक्ख। कदा वि इदो परलोअगदस्स ससुरउलस्स अह्माण वि सलिलबिन्दुदो भविस्सदि' त्ति।]

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possessed of a heart strong like a stone. Our path should be followed By you, dear boy,

Forgetting us and also your two elder brothers with your intelligence (made) serene by learning, in order to give oblations of rice and drops of water mingled with tears to *Pāṇḍu*, body should be preserved by you taking your residence even in the house of your co-parceners, or in the family of the *Yādavas* or in a forest. 25

Go, *Jayandhara*, you are conjured by the touch of our body. This must needs be conveyed by you to *Sahadeva* without any delay.

Draupadī—Dear *Buddhimatikā*, on my behalf say to my dear friend *Subhadrā*, 'It is fourth month since dear *Uttarā* has conceived. So protect this perpetuator of our race with (good) care. He might perhaps be the giver of drops of water to the family of our father-in-law departed from this world and to us also!

युधिष्ठिरः—(सास्रम्) भोः कष्टम् ।

शाखारोधस्थगितवसुधामण्डले मण्डिताशे
पीनस्कन्धे सुसदृशमहामूलपर्यन्तबन्धे ।
दग्धे दैवात् सुमहति तरौ तस्य सूक्ष्माङ्कुरेऽस्मि-
न्नाशाबन्धं कमपि कुरुते छाययार्थी जनोऽयम् ॥ २६ ॥

द्रौपदी, साधयेदानीमध्यवसितम् । (कञ्चुकिनमवलोक्य) आर्य जयंधर, अस्मच्छरीरेण शापितोऽसि । तथापि न गम्यते ।

कञ्चुकी—(साक्रन्दम्) हा देव पाण्डो, तव सुतानामजातशत्रुभीमार्जुननकुलसहदेवानामयं दारुणः परिणामः । हा देवि कुन्ति, भोजराजभवनपताके

भ्रातुस्ते तनयेन शौरिगुरुणा श्यालेन गाण्डीविन-
स्तस्यैवाखिलधार्तराष्ट्रनलिनीव्यालोलने दन्तिनः ।

Yudhiṣṭhira—(*Tearfully*) Oh alas !

When a very huge tree, that has covered up the globe of the earth with the growth of its branches, that has adorned the quarters, that has big joints, and was possessed of a network of stout roots worthy of itself, is through (ill) luck, burnt, this person (viz *Draupadī*) entertaining a desire for shade, is fastening her unwarranted (*kam api*) hope on this minute tendril thereof. **26**

Draupadī, do now your resolve. (*Looking at the Chamberlain*) Venerable *Jayandhara*, you are conjured by your body. And yet you do not go !

Chamberlain—(*With lamentation*) Alas, Lord *Pāṇḍu*, this is the terrible state (that has fallen to the lot) of your sons, *Ajātaśatru*, *Bhīma*, *Arjuna*, *Nakula* and *Sahadeva*. Alas, Queen *Kuntī*, the banner of the palace of the *Bhoja* king,

By the plough-wielder, frenzied or intoxicated, your brother's son, the elder (brother) of *Śauri*, the brother-in-law of the wielder of the *Gāṇḍīva*, the preceptor of that

आचार्येण वृकोदरस्य हलिनोन्मत्तेन मत्तेन वा
दग्धं त्वत्सुतकाननं ननु मही यस्याश्रयाच्छीतला ॥ २७ ॥
(रुदन्निष्क्रान्तः)

युधिष्ठिरः—जयंधर, जयंधर,—

(प्रविश्य) कञ्चुकी—आज्ञापयतु देवः ।

युधिष्ठिरः—वक्तव्यमिति ब्रवीमि । न पुनरेतावन्ति भागधेयानि नः । यदि कदाचिद् विजयी स्याद् वत्सोऽर्जुनस्तद् वक्तव्योऽस्मद्वचनाद् भवता ।

हली हेतुः सत्यं भवति मम वत्सस्य निधने
तथाप्येष भ्राता सहजसुहृदस्ते मधुरिपोः ।
अतः क्रोधः कार्यो न खलु मयि च प्रेम भवता
वनं गच्छेर्मा गाः पुनरकरुणां क्षात्रपदवीम् ॥ २८ ॥

कञ्चुकी—यदाज्ञापयति देवः । (निष्क्रान्तः)

युधिष्ठिरः—(अग्निं दृष्ट्वा । सहर्षम्) कृष्णे, ननूद्गतशिखाहस्ताहूतास्मद्विधव्यसनिजनः समिद्धो भगवान् हुताशनः । तत्रेन्धनीकरोम्यात्मानम् ।

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same *Vṛkodara*, the elephant to crush the lotus-plant of the sons of *Dhṛtarāṣṭra*, has been burnt the forest of your sons, through whose resort, indeed, the earth was cool. 27

(*Exit weeping*)

Yudhiṣṭhira—*Jayandhara*, *Jayandhara*,

(*Entering*) **Chamberlain**—May Your Majesty command.

Yudhiṣṭhira—Because it must be said, therefore I say. Not; however, so great are our fortunes If, perchance, *Arjuna* would be victorious, then on our behalf he should be told by you:

The Plough-wielder, (it is) true, is the cause of my dear brothers' death Yet he is the brother of your natural friend, the enemy of *Madhu*. Hence anger should not be entertained, indeed, (towards him follow) nor yet love either for me. Go to the forest; but not the path of the *Kṣtriyas*. 28

Chamberlain—As Your Majesty commands! (*exit*)

Yudhiṣṭhira—(*Looking at the fire. Joyfully*). *Krsṇā*, I say, the divine consumer of oblation (i e. fire) is enkindled, inviting with its hands in the form of the lofty flames people like us (who are) in difficulty. In it I offer myself as fuel.

द्रौपदी—प्रसीदतु प्रसीदतु महाराजोऽनेनापश्चिमेन प्रणयेन । अहं तावदग्रतः प्रविशामि । (पसीददु पसीददु महाराओ इमिणा अपच्छिमेण पणएण । अहं दाव अग्गदो पविसामि)

युधिष्ठिरः—सहितावेवाभ्युदयमुपभोक्ष्यावहे ।

चेटी—हा भगवन्तो लोकपालाः, परित्रायध्वं परित्रायध्वम् । एष खलु सोमवंशराजर्षी राजसूयसंतर्पितहव्यवाहः खाण्डवसंतर्पितहुतवहस्य किरीटिनो ज्येष्ठो भ्राता सुग्रहीतनामधेयो महाराजयुधिष्ठिरः । एषापि पाञ्चालराजतनया देवी वेदिमध्यसंभवा याज्ञसेनी । द्वावपि निष्करुणज्वलनस्य प्रवेशेनेन्धनीभवतः । तत् परित्रायध्वमार्याः, परित्रायध्वम् । कथं न कोऽपि परित्रायते । (तयोरग्रतः पतित्वा) । किं व्यवसितं देव्या देवेन च । [हा भअवन्तो लोअवाला, परित्ताअह परित्ताअह । एसो क्खु सोमवसराएसी राअसूअसतप्पिदहव्ववाहो खण्डवसतप्पिदहुदवहस्स किरीडिणो जेट्ठो भादा सुग्गहीदणामहेओ महाराअजुहिट्ठिरो । एसा वि पाञ्चालराअतणआ देवी वेदीमज्झसभवा जण्णसेणी । दुवे वि णिक्करुणजलणस्स प्पवेसेण इन्धणीहोन्ति । ता परित्ताअह अज्जा, परित्ताअह । कधं ण को वि परित्ताअदि (तयोरग्रतः पतित्वा) किं व्ववसिद देवीए देवेण अ ।]

Draupadī—May Your Majesty be pleased, with this last request (of mine and grant it). I shall enter just first.

Yudhiṣṭhira—Let us enjoy the fortune just together.

Maid—Alas divine guardians of quarters, protect, protect. Here indeed the royal sage of the moon's race, who has satisfied the bearer of oblations (i. e. fire) by (performing) the *Rājasuya* sacrifice, the eldest brother of the wearer of a diadem (i. e. *Arjuna*) who satisfied the fire by (offering to him) the *Khāṇḍava* forest, His Majesty, *Yādhisṭhira*, whose name is well taken; here again *Pāncālī* Princess, Queen *Yājñasenī*, who sprang from the middle of the altar. Both (of them) are becoming fuel to the ruthless fire by entering into it So protect, venerable sirs, protect. How now ! Nobody (comes and) saves (them). (*Falling in their front*) What is being done by the Queen and by Your Majesty ?

युधिष्ठिरः—अयि बुद्धिमतिके, यद् वत्सलेन प्रियानुजेन विना. सदृशं तत् । उत्तिष्ठोत्तिष्ठ भद्रे, उदकमुपानय ।

(चेटी तथा करोति)

युधिष्ठिरः—(पादौ प्रक्षाल्योपस्पृश्य च) एष तावत् सलिलाञ्जलिर्गाङ्गेयाय भीष्माय गुरवे । अयं प्रतितामहाय शान्तनवे । अयमपि पितामहाय विचित्रवीर्याय। (सास्रम्) तातस्याधुनावसरः। अयं तावत् स्वर्गस्थिताय सुगृहीतनाम्ने पित्रे पाण्डवे ।

अद्यप्रभृति वारीदमस्मत्तो दुर्लभं पुनः ।
तात माद्यम्बया सार्धं मया दत्तं निपीयताम् ॥ २९ ॥

एतज्जलं जलजनीलविलोचनाय
भीमाय भोस्तव ममाप्यविभक्तमस्तु ।
एकं क्षणं विरम वत्स पिपासितोऽपि
पातुं त्वया सह जवादयमागतोऽस्मि ॥ ३० ॥

Yudhiṣṭhira—Oh *Budhimatika*, only what is proper for one bereft of his loving and dear younger brother. Good lady, get up, get up. Bring (some) water.

(*Maid does so*)

Yudhisṭhira—(*Washing his feet and sipping water*) This cavity-ful of water in the first place, for the son of *Gaṅgā* (i e *Bhīsma*), our elderly (relative). This for (our) great grand.father, *Śantanu* and this further for (our) grand-father *Vicitravirya* (Tearfully) Now is the turn of (our) father. 'This, just for the father, *Pāṇḍu*, whose name is well-taken and who is now in heaven.

Father, together with mother *Mādrī*, may be drunk by you this water given by me which from today it would be hard (for you) to obtain again from us. 29

This (libation of) water is for *Bhīma*, having eyes dark like lotus. O, let it be yours as well as mine, undivided. Just for one moment, my dear boy, wait though thirsty. To drink (it) with you with (full) speed here I come 30

अथवा सुक्षत्रियाणां गतिमुपगतं वत्समहमुपगतोऽप्यकृती द्रष्टुम् । वत्स भीमसेन,

मया पीतं पीतं तदनु भवताम्बास्तनयुगं
मदुच्छिष्टैर्वृत्तिं जनयसि रसैर्वत्सलतया ।
वितानेष्वप्येवं तव मम च सोमे विधिरभू-
न्निवापाम्भः पूर्वं पिबसि कथमेवं त्वमधुना ॥ ३१ ॥

कृष्णे, त्वमपि देहि सलिलाञ्जलिम् ।

द्रौपदी—हञ्जे बुद्धिमतिके, उपनय मे सलिलम् । [हञ्जे बुद्धिमदिए, उवणेहि मे सलिलम् ।]

(चेटी तथा करोति)

द्रौपदी—(उपसृत्य जलाञ्जलिं पूरयित्वा ।) महाराज, कस्य सलिलं ददामि । [महाराअ, कस्स सलिल देम्हि ।]

युधिष्ठिरः—

तस्मै देहि जलं कृष्णे सहसा गच्छते दिवम् ।
अम्बापि येन गान्धार्या रुदितेषु सखीकृता ॥ ३२ ॥

Or, I shall not be fortunate enough to see my boy though I follow him who has (surely) attained a place for the excellent *Kṣatriyas*. My dear *Bhīmasena*,

I drank (and) drank (first) and after that you drank the pair of mother's breasts. Out of affection you fed yourself with the tasty (dishes) that remained after I had eaten from them. Even in sacrifices such was the arrangement between you and me in (drinking) *Soma*. How then now do you drink the obsequial water thus before (me)? **31**

Kṛṣṇā, You also give a cavity-ful of water

Draupadī—Dear *Buddhimatikā*, bring me (some) water.

(*The maid does so*).

Draupadī—(*Moving forth, filling the cavity of hands with water*) Your Majesty, to whom shall I give (this) water ?

Yudhiṣṭhira—

Oh *Kṛṣṇā*, give water to him by whom as he went to heaven all of a sudden, even mother was made a companion of *Gāndharī* in her lamentations. **32**

द्रौपदी—नाथ भीमसेन, परिजनोपनीतमुदकं स्वर्गगतस्य ते पादोदकं भवतु। [णाह भीमसेण, परिअणोवणीद उदअ सग्गगदस्स दे पादोदअ होदु ।]

युधिष्ठिरः—फाल्गुनाग्रज,

असमाप्तप्रतिज्ञेऽपि याते त्वयि महाभुजे।
मुक्तकेश्यैव दत्तस्ते प्रियया सलिलाञ्जलिः ॥ ३३ ॥

द्रौपदी—उत्तिष्ठ महाराज, दूरं गच्छति ते भ्राता। [उट्ठेहि महाराअ, दूरं गच्छदि दे भादा ।]

युधिष्ठिरः—(दक्षिणाक्षिस्पन्दन सूचयित्वा) पाञ्चालि, निमित्तानि मे कथयन्ति संभावयिष्यसि वृकोदरमिति ।

द्रौपदी—महाराज, सुनिमित्तं भवतु । [महाराअ, सुणिमित्त भोदु ।]

(नेपथ्ये कलकलः)

(प्रविश्य सम्भ्रान्तः) कञ्चुकी–परित्रायतां परित्रायतां महाराजः। एष खलु दुरात्मा कौरवापसदः क्षतजाभिषेकपाटलिताम्बरशरीरः समुच्छ्रितदिग्धभीषणगदाशनिरुद्यतकालदण्ड इव कृतान्तोऽत्रभवती पाञ्चालराजतनयामितस्ततः परिमार्गमाण इत एवाभिवर्तते ।

Draupadī—My lord, *Bhīmasena*, let the water, brought by a servant, be the water for (washing) feet for you who are in heaven.

Yudhiṣṭhira—O elder brother of *Phālguna*,

When you, of great arms, have gone to heaven before your vow was fulfilled, to you is given this cavityful of water by (your) beloved whose hair are (still) loose. 33

Draupadī—Get up Your Majesty. Your brother is going far off.

Yudhiṣṭhira—(*Gesticulating throbbing of the right eye*) *Pāñcālī*, omen tell me, 'you will honour *Vṛkodara*.'

Draupadī—Your Majesty, may it be a good omen.

(*Behind the curtain a din*)

(*Entering confused*) **Chamberlain**—Protect, Your Majesty, protect. Here, indeed, the wicked-souled wretch of a *Kaurava*, with his garments and body ruddy with sprinkling of blood, with the bolt of his dreadful mace smeared (with blood) raised aloft, like Death with his rod of death uplifted, is coming up just in this direction, searching hither and thither the daughter of the *Pāñcāla* king.

युधिष्ठिरः—हा दैव, ते निर्णयो जातः । हा गाण्डीवधन्वन् । (मुह्यति)

द्रौपदी:—हा आर्यपुत्र, हा मम स्वयंवरस्वयंग्राहदुर्ललित, प्रियं भ्रातरं संभावयसि । न पुनर्महाराजमिमं दासजनं च (मोहमुपगता) [हा अज्जउत्त, हा मम सअंवरसअगाहदुल्ललिद, पिअं भादुअ सभावेसि, ण उण महाराअं इमं दासजण अ ।]

युधिष्ठिरः—(सञ्ज्ञां लब्ध्वा) हा वत्स सव्यसाचिन्, हा त्रिलोचनाङ्गनिष्पेषमल्ल, हा निवातकवचोद्धरणनिष्कण्टकीकृतामरलोक, हा बदर्याश्रममुनिद्वितीयतापस, हा द्रोणाचार्यप्रियशिष्य, हा अस्त्रशिक्षाबलपरितोषितगाङ्गेय, हा राधेयकुलकमलिनीप्रालेयवर्ष, हा गन्धर्वनिर्वासितदुर्योधन, हा पाण्डवकुलकमलिनीराजहंस,

तां वत्सलामनभिवाद्य विनीतमम्बां
गाढं च मामनुपगुह्य मयाप्यनुक्तः ।

Yudhisṭhira—Ah Fate, your decision is out. Oh wielder of *Gāṇḍīva !* (*Falls in a swoon*)

Draupadī—Alas, my lord, alas you who are overfondled (by me) by voluntarily choosing you (as my husband) at my *Śvayaṁvara*, you do honour to your dear brother (i. e. *Bhīma*), but not His Majesty and (this) servant (of yours) (*Falls in a swoon*)

Yudhiṣṭhira—(*Regaining consciousness*) Ah dear *Savyasācin*, alas you, the wrestler to clash bodily against the three-eyed (i. e. *Śiva*), alas you, who have freed the world of gods from all thorns (i. e. enemies) by removing *Nivātakavacas*, alas you the second ascetic of the (two) sages at the *Badarī* hermitage, alas, you the dear disciple of preceptor *Droṇa*, alas you who pleased the son of *Gaṅga* (i e. *Bhīsma*) on the strength of your training in missiles, alas you, the snow-shower of the lotus-pond in the form of the family of *Rādhā's* son (i. e. *Karṇa*), alas: you who rescued *Duryodhana* from the *Gandharvas*, alas you the royal swan of the lotus pond of the *Pāṇḍava* family,

Dear brother, how is it that you have gone today on a long journey without paying humble obeisance to that loving mother, without embracing me closely, (and) also without

एतां स्वयंवरवधूं दयितामदृष्ट्वा
दीर्घप्रवासमयि तात कथं गतोऽसि ॥ ३४ ॥

(मोहमुपगतः)

कञ्चुकी—भोः कष्टम् । एष कौरवाधमो यथेष्टमित एवाभिवर्तते । सर्वथा संप्रत्ययमेव कालोचितः प्रतीकारः । चितासमीपमुपनयाम्यत्रभवतीं पाञ्चालराजतनयाम् । अहमप्येवमेवानुगच्छामि । (चेटीं प्रति) भद्रे, त्वमपि देव्या भ्रातरं धृष्टद्युम्नं नकुलसहदेवौ वा अवाप्नुहि । अथ वा एवमवस्थिते महाराजेऽस्तमितयोर्भीमार्जुनयोः कुतोऽत्र परित्राणाशा ।

चेटी—परित्रायध्वं परित्रायध्वमार्याः । (परित्ताहअ परित्ताहअ अज्जा ।)

(नेपथ्ये कलकलानन्तरम्) भो भोः, समन्तपञ्चकसंचारिणः क्षतजासवमत्तयक्षराक्षसपिशाचगृध्रजम्बूकवायसभूयिष्ठा विरलयोधपुरुषाः, कृतमस्मद्दर्शनत्रासेन । कथयत कस्मिन्नुद्देशे याज्ञसेनी संनिहिता । कथयाम्युपलक्षणं तस्याः ।

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being allowed by me, (and lastly) without seeing (i. e. taking leave of) this beloved, your bride in her personal choice (of husband)? **34**

(*Falls in a swoon*)

Chamberlain—Oh alas! This mean *Kaurava* is at his will coming up in this very direction By all means now this is just the opportune remedy I shall take her ladyship the *Pāñcāla* princess near the pyre. I shall also follow them in the same way. (*To the maid*) Good lady, you also should go to the Queen's brother *Dhṛṣṭadyumna*, or *Nakula* and *Sahadeva*. Or when His Majesty is in this condition and after *Bhīma* and *Arjuna* have set (i. e. passed away) whence can there be (any) hope of protection here?

Maid—Protect, venerable sirs, protect.

(*Behind the curtain. After the din*) Oh you thinned warriors moving about in the *Samanta-pañcaka* mostly surrounded by *Yakṣas*, demons, goblins, ghosts, vultures, jackals and crows, intoxicated with liquor in the form of blood, enough of fear at our sight. Say in what region *Yājñasenī* is. I tell you her characteristic feature.

ऊरुं करेण परिघट्टयतः सलीलं
दुर्योधनस्य पुरतोऽपहृताम्बरा या
दुःशासनेन कचकर्षणभिन्नमौलिः
सा द्रौपदी कथयत क्व पुनः प्रदेशे ॥ ३५ ॥

कञ्चुकी—हा देवि यज्ञवेदिसंभवे,परिभूयसे संप्रत्यनाथा कुरुकुलकलङ्केन ।

युधिष्ठिरः—(सहसोत्थाय) पाञ्चालि, न भेतव्य न भेतव्यम्। (ससंभ्रमम्) कः कोऽत्र भोः । सनिषङ्गं मे धनुरुपनय । दुरात्मन् दुर्योधनहतक, आगच्छागच्छ । अपनयामि ते गदाकौशलसंभृतं भुजदर्पं शिलीमुखासारेण । अन्यच्च रे कुरुकुलाङ्गार,

प्रियमनुजमपश्यंस्तं जरासंधशत्रुं
कुपितहरकिरातद्वेषिणं तं च वत्सम् ।
त्वमिव कठिनचेताः प्राणितुं नास्मि शक्तो
न तु पुनरपहर्तुं बाणवर्षैस्तवासून् ॥ ३६ ॥

Tell (me) in what region is that *Draupadī* who was stripped of her garment in the presence of *Duryodhana* while he sportively rubbed his thigh with his hand, and whose braid was loosened by the dragging of her hair by *Duhśāsana*. 35

Chamberlain—Alas Queen, born of the sacrificial altar, you; having no protector, will now be overpowered by this blot on the family of the *Kurus*.

Yudhiṣṭhira—(*Rising suddenly*) *Pāñcālī*, don't fear, don't fear. (confusedly) who, who is here ? Bring my bow along with the quiver. Wicked-souled wretch of *Duryodhana*, come, come. Here I remove your pride about your arms enhanced by the skill in (wielding) a mace, by a shower of arrows. Moreover, Oh you charcoal (i. e. dark spot) of the *Kuru* family,

Not seeing that dear younger brother, the shatterer of *Jarāsamdha* and that young boy (i e. *Arjuna*), the enemy of the enraged *Kirāta* in the form of *Hara*, like you, hard hearted, as you are, I am not able to live. But not (that I am not able) to take away your life with volleys of arrows. 36

(ततः प्रविशति गदापाणिः क्षतजासिक्तसर्वाङ्गो भीमसेनः)

भीमसेन—ननु भोः समन्तपञ्चकसंचारिणः सैनिकाः, कोऽयमावेगः ।

रक्षो नाहं न भूतं रिपुरुधिरजलाह्लादिताङ्गः प्रकामं
निस्तीर्णोरुप्रतिज्ञाजलनिधिगहनः क्रोधनः क्षत्रियोऽस्मि ।
भो भो राजन्यवीराः समरशिखिशिखादग्धशेषाः कृतं व-
स्त्रासेनानेन लीनैर्हतकरितुरगान्तर्हितैरास्यते किम् ॥ ३७ ॥

कथयन्तु भवन्तः कस्मिन्नुद्देशे पाञ्चाली तिष्ठति ।

द्रौपदी—(लब्धसंज्ञा) परित्रायतां परित्रायतां महाराजः । [परित्ताअदु परित्ताअदु महाराओ ।]

कञ्चुकी—देवि पाण्डुस्नुषे, उत्तिष्ठोत्तिष्ठ । संप्रति झटिति चिताप्रवेश एव श्रेयान् ।

द्रौपदी—(सहसोत्थाय) कथं न संभावयाम्यद्यापि चितासमीपम् । [कहं ण सभावेमि अज्जवि चिदासमीपम् ।]

(*Then enters Bhīmasena, mace in hand, with his whole body sprinkled with blood*) Now, you soldiers moving about in the *Samantapañcaka*, what excitement is this ?

A demon I am not. Nor a ghost. I am only a wrathful *Kṣatriya* whose limbs are gladdened by the water in the form of the enemies' blood and who has fully crossed the deep ocean of his great vow. Oh royal warriors, The remnants of those that were consumed by the flames of the fire in the form of war, away with this disturbance of yours. Why do you remain shrinking, screened by the (carcasses of) the slain elephants and horses ? **37**

May you tell me in what region *Pāñcālī* is.

Draupadī—(*Regaining consciousness*) Protect, Your Majesty, protect.

Chamberlain—Queen, *Pāṇḍu's* daughter-in-law, get up, get up. Now quick entrance into the pyre itself is the best course (for you)

Draupadī—(*Rising suddenly*) How is it that I am not yet in the vicinity of the pyre ?

युधिष्ठिरः—कः कोऽत्र भोः । सनिषङ्गं धनुरुपनय । कथं न कश्चित् परिजनः । भवतु बाहुयुद्धेनैव दुरात्मानं गाढमालिङ्ग्य ज्वलनमभिपातयामि । (परिकरं बध्नाति ।

कञ्चुकी—देवि पाण्डुस्नुषे, संयम्यन्तामिदानी नयनपथावरोधिनो दुःशासनाकृष्टा मूर्धजाः । अस्तमिता संप्रति प्रतीकाराशा । द्रुतं चितासमीपं संभावय ।

युधिष्ठिरः—कृष्णे, न खल्वनिहते तस्मिन् दुरात्मनि दुर्योधने संहर्तव्याः केशाः ।

भीमसेनः—पाञ्चालि, न खलु मयि जीवति संहर्तव्या दुःशासनविलुलिता वेणिरात्मपाणिना । तिष्ठतु तिष्ठतु । स्वयमेवाहं संहरामि ।

(द्रौपदी भयादपसर्पति)

भीमसेनः—तिष्ठ तिष्ठ भीरु । क्वाधुना गम्यते । (केशेषु ग्रहीतुमिच्छति)

युधिष्ठिरः—(वेगाद् भीममालिङ्ग्य) दुरात्मन् , भीमार्जुनशत्रो, सुयोधनहतक,

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Yudhisṭhira—Who, who is here? Oh! Bring (my) bow along with the quiver. How now, there is no servant (here)! I shall throw the wicked-souled in to the fire, having held him fast in (my) clutches in a duel with arms (only) (*Girds up his loins*).

Chamberlain—O Queen, *Pāṇḍu's* daughter-in-law, let now be tied up your hair blocking the path of (your) eyes and dragged by *Duhśāsana*. Hope of retaliation has now all set. Quickly be in the vicinity of the pyre

Yudisṭhira—*Kṛṣṇā*, your hair indeed should be tied up as long as that wicked-souled *Duryodhana* is not slain.

Bhīmasena—*Pāñcālī*, not indeed as long as I am alive, should be tied up (by you) with your own hand the hair dishevelled by *Duhśāsana*. Wait, wait. Myself personally shall I tie it up.

(*Draupadī moves away in terror*).

Bhīmasena—Stay, stay, O timid one, where are you going now? (*Desires to hold her by the hair*).

Yudhisṭhira—(*Clasping Bhīma with force*) Wicked-souled, killer of *Bhīma* and *Arjuna*, wretch of *Suyodhana*,

आ शैशवादनुदिनं जनितापराधो
मत्तो बलेन भुजयोर्हतराजपुत्र: ।
आसाद्य मेऽन्तरमिदं भुजपञ्जरस्य
जीवन् प्रयासि न पदात् पदमद्य पाप ॥ ३८ ॥

भीमसेनः—कथमार्यः सुयोधनशङ्कया क्रोधान्निर्दयं मामालिङ्गति । आर्य, प्रसीद प्रसीद ।

कञ्चुकी—(उपसृत्य । सहर्षम्) महाराज, वर्धसे । अयं खल्वायुष्मान् भीमसेनः सुयोधनक्षतजारुणीकृतसकलशरीरो दुर्लक्ष्यव्यक्तिः । अलमधुना संदेहेन ।

चेटी—देवि, निवर्त्यतां निवर्त्यताम् । एष खलु पूरितप्रतिज्ञाभारो नाथस्ते वेणीसंहारं कर्तुं त्वामेवान्विष्यति । [देवी, णिवट्टीअदु णिवट्टीअदु । एसो क्खु पूरिदपडिण्णाभारो णाहो दे वेणीसहार कादु तुमं एव्व अण्णेसेदि ।]

द्रौपदी—हञ्जे, किं माममलीकवचनैराश्वासयासि । [हञ्जे, किं मं अलीअवअणेहिं आसासेसि ।]

After you have once come within the range of the cage of my arms, Oh sinner, not even a step you will go away alive, you who have from day to day given offence (to us) from (the very) childhood, are intoxicated with your arms' strength, and have slain the princes (viz *Bhīma* and *Arjuna*) **38**

Bhīmasena—How, (my) venerable (brother) is clasping me ruthlessly through wrath mistaking me for *Suyodhana*? Venerable (brother) be pleased, be pleased.

Chamberlain—(*Approaching. Joyfully*) Your Majesty, you are to be congratulated. This is, indeed, long-lived *Bhīmasena*, difficult of identification, with his entire body rendered ruddy with *Suyodhana's* blood. Now away with (all) doubt.

Maid—My Queen, turn back, turn back. Here, indeed, this your lord, with his mighty vow fulfilled, is just seeking you to tie up your hair.

Draupadī—Dear maid, why do you appease me with false words?

युधिष्ठिरः—जयंधर, अपि सत्यं नायमनुजद्वेषी मम वैरी दुर्योधनहतकः।

भीमसेनः—देव, अजातशत्रो, भीमार्जुनगुरो, कुतोऽद्यापि दुर्योधनहतकः। मया हि तस्य दुरात्मनः,

भूमौ क्षिप्तं शरीरं निहितमिदमसृक्चन्दनाभं निजाङ्गे
लक्ष्मीरार्ये निषिक्ता चतुरुदधिपयःसीमया सार्धमुर्व्या।
भृत्या मित्राणि योधाः कुरुकुलमखिलं दग्धमेतद् रणाग्नौ
नामैकं यद् ब्रवीषि क्षितिप तदधुना धार्तराष्ट्रस्य शेषम्॥३९॥

(युधिष्ठिरः स्वैरं मुक्त्वा भीममवलोकयन्नश्रूणि प्रमार्जयति)

भीमसेनः—(पादयोः पतित्वा।) जयत्वार्यः।

युधिष्ठिरः—वत्स, बाष्पजलान्तरितनयनत्वान्न पश्यामि ते मुखचन्द्रम्। कथय कच्चिज्जीवति भवान् समं किरीटिना।

भीमसेनः—निहतसकलरिपुपक्षे त्वयि नराधिपे, जीवति भीमोऽर्जुनश्च।

Yudhiṣṭhira—*Jayandhara*, is it true that this is not that wretch of *Duryodhana*, my enemy, the killer of (my) younger brothers?

Bhīmasena—Your Majesty, *Ajātaśatru*, elder brother of *Bhīma* and *Arjuna*, whence (can there be) even now that wretch of *Duryodhana*. For by me, of that wicked-souled (man),

The body has been hurled on the ground; and the blood laid on my body like sandal. Along with the earth bounded by the waters of the four oceans, the royal glory has been poured down on (you, my) venerable (elder) brother. His servants, friends, warriors, the whole of the *Kuru* family here has been burnt into the fire of war. Oh lord of the earth, now only just that name which you utter, has survived of that son of *Dhṛtarāṣṭra* 39

(*Yudhiṣṭhira slowly releasing him and looking as Bhīma wipes off tears*)

Bhīmasena—(*Falling at the feet*) May (my) venerable (brother) be victorious.

Yudhiṣṭhira—Dear boy, I don't see your moon-like face, my eyes being screened by water of the tears. Tell (me), are you really alive along with *Kirītin*?

Bhīmasena—Both *Bhīma* and *Arjuna* are alive, when you have become the king with the brood of your enemies entirely slain.

युधिष्ठिरः—(पुनर्गाढमालिङ्गय) तात भीम,

रिपोरास्तां तावन्निधनमिदमाख्याहि शतशः
प्रियो भ्राता सत्यं त्वमसि मम योऽसौ बकरिपुः ।

भीमसेनः—आर्य, सोऽहम् ।

युधिष्ठिरः—

जरासंधस्योरःसरसि रुधिरासारसलिले
तटाघातक्रीडाललितमकरः संयति भवान् ॥ ४० ॥

भीमसेनः—आर्य, स एवाहम् । तन्मुञ्चतु मामार्यः क्षणमेकम् ।

युधिष्ठिरः—किमपरमवशिष्टम् ।

भीमसेनः—सुमहदवशिष्टम् । संयच्छामि तावदनेन सुयोधनशोणितोक्षितेन पाणिना पाञ्चाल्या दुःशासनावकृष्टं केशहस्तम् ।

युधिष्ठिरः—गच्छतु भवान् । अनुभवतु तपस्विनी वेणीसंहारमहोत्सवम् ।

Yudhiṣṭhira—(*Again embracing closely*) My dear *Bhīma*,

Let alone the destruction of the enemy. (First) tell me this a hundred times whether you really are that my dear brother who is (famous as) the killer of *Baka*. **40*ab***

Bhimasena—Venerable (brother), I am he.

Yudhiṣṭhira—

Are you really the same who in (one) battle (has been) the crocodile wanton in his sport of butting against the banks in the lake of *Jarāsaṁdha's* chest containing water in the form of the profusely flowing blood? **40*cd***

Bhīmasena—Venerable brother, the same am I. So let (my) venerable (brother) release me for just a moment.

Yudhiṣṭhira—What else has remained (to be done)?

Bhīmasena—A very great (matter) has remained. I shall just tie up with this hand gory with *Suyodhana's* blood *Pāñcālī's* tresses of hair dragged by *Duhśāsana*

Yudhiṣṭhira—You may go. Let the poor woman enjoy the tying up of her hair.

भीमसेनः—(द्रौपदीमुपसृत्य) देवि पाञ्चालराजतनये, दिष्ट्या वर्धसे रिपुकुलक्षयेण । अलमलवेवंविधं मामालोक्य त्रासेन ।

कृष्टा येनासि राज्ञां सदसि नृपशुना तेन दुःशासनेन
स्त्यानान्येतानि तस्य स्पृश मम करयोः पीतशेषाण्यसृञ्जि ।
कान्ते राज्ञः कुरूणामपि रुधिरमिदं मद्गदाचूर्णितोरो-
रङ्गेष्वङ्गेषु सक्तं तव परिभवजस्यानलस्योपशान्त्यै ॥ ४१ ॥

बुद्धिमतिके, क्व सा भानुमती योपहसति पाण्डवदारान् । भवति यज्ञवेदिसंभवे,-

द्रौपदी—-आज्ञापयतु नाथः । [आणवेदु णाहो]

भीमसेनः—स्मरति भवती यत् तन्मयोक्तम् । ('चञ्चद्भुज—' १।२१ इत्यादि पठति)

द्रौपदी—नाथ, न केवलं स्मरामि । अनुभवामि च नाथस्य प्रसादेन । [णाह, ण केवलं सुमरामि । अणुहवामि अ णाहस्स प्पसादेण ।]

Bhīmasena—(*Approaching Draupadī*) My Queen, *Pāñcāla* princess, you are to be congratulated on the destruction of the enemy's family. Away with fear on looking at me in this condition.

Touch this coagulated blood, my dear, on my hands, the remains of what I have drunk, of that *Duḥśāsana*, the brute of man, by whom you were dragged in assembly of kings; and also this blood of the *Kuru* king, whose thighs have been crushed by my mace, which is fresh and is sticking to each one of my limbs in order to extinguish the fire arising out of your insult. **41**

Buddhimatikā, where is that *Bhānumatī* who ridicules the wife of the *Pāṇḍavas*? Lady (*Draupadī*), born of the sacrificial altar,

Draupadī—Let my lord command.

Bhīmasena—Does your ladyship remember what I had said? (*Recites v. i 21 'Bhīma will decorate etc'*.).

Draupadī—My lord, not only do I remember (it). I am actually experiencing it through my lord's favour.

भीमसेनः—(वेणीमवधूय) भवति, संयम्यतामिदानी धार्तराष्ट्रकुलकालरात्रिर्दुःशासनविलुलितेयं वेणी ।

द्रौपदी—नाथ, विस्मृतास्म्येतं व्यापारम् । नाथस्य प्रसादेन पुनरपि शिक्षिष्ये । [णाह, विसुमरिदह्मि एद व्वावरम् । णाहस्स प्पसादेण पुणो वि सिक्खिस्सम् ।]

(भीमसेनो वेणी बध्नाति)

(नेपथ्ये) महासमरानलदग्धशेषाय स्वस्ति भवतु राजन्यकुलाय ।

क्रोधान्धैर्यस्य मोक्षात् क्षतनरपतिभिः पाण्डुपुत्रैः कृतानि
प्रत्याशं मुक्तकेशान्यतुलभुजबलैः पार्थिवान्तःपुराणि ।
कृष्णायाः केशपाशः कुपितयमसखो धूमकेतुः कुरूणां
सोऽयं बद्धः प्रजानां विरमतु निधनं स्वस्ति राज्ञां
कुलेभ्यः ॥ ४२ ॥

युधिष्ठिरः—देवि, एष ते मूर्धजानां संहारोऽभिनन्दितो नभस्तलचारिणा सिद्धजनेन ।

Bhīmsena—(*Shaking her braid*) Lady, let this braid, dishevelled by *Duhśāsana*, the night of death for the family of *Dhṛtarāṣṭra's* sons, be now tied up.

Draupadī—My lord, I have forgotten this business. Through my lord's favour again I shall learn it.

(*Bhīmasena ties up the braid*).

(*Behind the curtain*) Hail be to the princely class, the remnant of (those) burnt in the fire of the great war.

Here is tied up *Kṛṣṇā's* tresses of hair, which being dishevelled, the sons of *Pāṇḍu*, matchless in the strength of arms, blinded by rage, killed the lord of men and forced the ladies of their harems to loosen their hair in all quarters; and which (i. e. tresses of hair) were the compeers of the enraged Death and the evil comet to the *Kurus*. Let the destruction of subjects stop. Hail to Royal families. **42**

Yudhiṣṭhira—My Queen, this tying up of your hair is greeted by the *Siddhas* moving along the expanse of the sky.

(ततः प्रविशतः कृष्णार्जुनौ)

कृष्णः—(युधिष्ठिरमुपगम्य) विजयतां निहतसकलारातिमण्डलः सानुजो युधिष्ठिरः ।

अर्जुनः—जयत्वार्यः ।

युधिष्ठिरः—(विलोक्य) अये भगवान् पुण्डरीकाक्षो वत्सश्च किरीटी । भगवन् अभिवादये । (किरीटिन प्रति) एहि एहि वत्स । (अर्जुनः प्रणमति)

युधिष्ठिरः—(वासुदेव प्रति) देव, कुतस्तस्य विजयादन्यद् यस्य भगवान् पुराणपुरुषो नारायणः स्वयं मङ्गलान्याशास्ते ।

कृतगुरुमहदादिक्षोभसंभूतमूर्तिं
गुणिनमुदयनाशस्थानहेतुं प्रजानाम् ।
अजममरमाचिन्त्यं चिन्तयित्वापि न त्वां
भवति जगति दुःखी किं पुनर्देव दृष्ट्वा ॥ ४२ ॥

(अर्जुनमालिङ्ग्य) वत्स, परिष्वजस्व माम् ।

(*Then enter Krsṇa* and *Arjuna*)

Kṛsna—(*Approaching Yudhısthıra*) May *Yudhısṭhıra* together with his brothers, with all the circle of enemies killed, be victorious.

Arjuna—May (my) venerable (brother) be victorious.

Yudhisthira—(*Looking*) Oh Divine lotus-eyed ()*Krsṇa* and (my) boy *Kırīṭın* ! Divine (Lord) I bow (to you) (*To Kırītın*) come, come, my boy (*Arjuna bows*)

Yudhiṣṭhira—(*To Vāsudeva*) Lord, whence can any thing else but victory will attend him whom the divine ancient Man blesses with auspicious things ?

In this world, O God, a man ceases to be misereable even on merely contemplating upon you; what, then, after actually seeing (you, as I have done) ?—You whose form springs from the agitation of the *mahat* and others who, characterised by the (three) qualities, are the cause of the creation, destruction and sustenanance of all created beings and who are unborn, immortal and inconceivable. 43

(*Embracing Arjuna*) my boy, embrace me.

कृष्णः—महाराज युधिष्ठिर,

व्यासोऽयं भगवानमी च मुनयो वाल्मीकिरामादयो
धृष्टद्युम्नमुखाश्च सैन्यपतयो माद्रीसुताधिष्ठिताः।
प्राप्ता मागधमत्स्ययादवकुलैराज्ञाविधेयैः समं
स्कन्धोत्तम्भिततीर्थवारिकलशा राज्याभिषेकाय ते ॥ ४४ ॥

अहमपि चार्वाकेण रक्षसा व्याकुलीकृतं भवन्तमुपलभ्यार्जुनेन सह त्वरिततरमायातः।

युधिष्ठिरः—कथं चार्वाकेण रक्षसा वयमेवं विप्रलब्धाः।

भीमसेनः—(सरोषम्) क्वासौ धार्तराष्ट्रसखो राक्षसः पुण्यजनापसदो येनार्यस्य महांश्चित्तविभ्रमः कृतः।

कृष्णः—निगृहीतः स दुरात्मा नकुलेन। तत् कथय महाराज, किमस्मात् परं समीहितं संपादयामि।

Here have come for your coronation, the revered *Vyāsa*, these sages, *Vālmīki*, *Rāma*, (i. e. *Paraśurāma*) and others, commandants headed by *Dhrsṭadyumna*, and led by the son of *Mādrī*, along with the families of the *Māgadhas*, *Matsyas* and *Yādavas* that are obedient to (our) commands, carrying on their shoulders pitchers of water from holy places. **44**

I also, learning that you were troubled by the demon *Cārvāka*, have come here very quickly with *Arjuna*

Yudhiṣṭhira—How, we are thus deceived by the demon, *Cārvāka* !

Bhīmasena—(*Wrathfully*) Where is that friend of *Dhrtarāṣtra's* son, the demon, the wretch of a holy person who was the cause of great distraction in the mind of (my) venerable (brother) ?

Kṛṣṇa—Captured is that wicked-souled (demon) by *Nakula.* So say Your Majesty, what desire of yours further than this I shall accomplish ?

युधिष्ठिरः—न किंचिन्न ददाति भगवान् प्रसन्नः। अहं तु पुरुषसाधारणया बुद्ध्या संतुष्यामि। न खल्वतः परमभ्यर्थयितुं क्षमः। पश्यतु देवः।

क्रोधान्धैः सकलं हतं रिपुकुलं पञ्चाक्षतास्ते वयं
पाञ्चाल्या मम दुर्नयोपजनितस्तीर्णो निकारार्णवः।
त्वं देवः पुरुषोत्तमः सुकृतिनं मामादृतो भाषसे
किं नामान्यदतः परं भगवतो याचे प्रसन्नादहम्॥ ४५॥

तथापि प्रीतश्चेद् भगवांस्तदिदमस्तु।

(भरतवाक्यम्)

अकृपणमरुक्श्रान्तं जीव्याज्जनः पुरुषायुषं
भवतु च भवद्भक्तिर्द्वैतं विना पुरुषोत्तम।

Yudhiṣṭhira—There is nothing that the Divine lord does not grant when pleased. I, however, am satisfied with (being endowed) with the thought common to man. I am not able to ask for anything more. May the Lord see.

The entire family of enemies has been killed by (us) blinded by rage, and we, (all) the five (of us), are quite unwounded. The ocean of humiliation to *Pāñcālī*, brought on my mis-deeds, has been crossed. You *Puruṣottama*, are speaking to me, possessed of merit (as I appear to be), with due regard; what else, say, is there that I may ask of the Divine lord, pleased as he is with me? **54**

Yet if the divine lord is pleased, then let this be.

(The Actor's Sentence)

May people live their full span of life prosperous and not troubled by diseases. O *Puruṣottama*, may there be devotion to you free from duality. May the king be loving the

दयितभुवनो विद्वद्बन्धुर्गुणेषु विशेषवित्
सततसुकृती भूयाद् भूपः प्रसाधितमण्डलः ॥ ४६ ॥

कृष्णः—एवमस्तु ।

(निष्क्रान्ताः सर्वे)

इति षष्ठोऽङ्कः

समाप्तमिदं वेणीसंहारं नाटकम्

---

world, a patron of the learned, and a discriminator of special merits, always doing good deeds and having his circle (of tributaries) under his sway. 46

Kṛṣṇa—May it be so.

(*Exuent all*)

END OF ACT VI.

Here ends the drama named Veṇīsaṁhāra.

NOTES

ACT I

Nāndī

St. 1: निषिद्धैः अपि एभिः मधुकरैः लुलितमकरन्दः, संभिन्नमुकुलः (अत एव) इन्दोः करैः अन्तः छुरितः इव (दृश्यमानः), अयं हरिचरणयोः प्रकीर्णः पुष्पाणाम् अञ्जलिः अस्य सदसः नयनसुभगा सिद्धिं नः विधत्ताम्। [शिखरिणी].

Every Sanskrit drama begins with one or more benedictory stanzas containing eulogies of the author's favourite deity (or deities), referring, among other things, to शङ्ख, चक्र, अब्ज (a lotus), चन्द्र etc and invoking blessings for all with a view to achieve a successful completion of the performance. These stanzas are technically called नान्दी, a name which is derived from √ नन्द् (cf. नन्दन्ति देवता अस्याम् इति). नान्दी forms the concluding portion of the पूर्वरङ्ग comprising प्रत्याहार and such other details which, however, are conspicuous by their absence in the whole of the extant Sanskrit dramatic literature. As a rule it consists of eight or twelve पदs [where पद may mean (i) a पाद or a quarter of a verse, or (ii) a half-verse i e. one eighth of a stanza or (iii) a word (cf. सुप्तिङन्त पदम्)], and is recited by the सूत्रधार. A stage-direction to the effect is, however, not given in order to secure an auspicious beginning which is done by commencing the play directly with the नान्दी verse (or verses). नान्दी is also said to be suggestive of the main incidents and characters in the play. [For a full discussion of the नान्दी of the वेणीसंहार see Introduction].

निषिद्धैः अपि etc. The सूत्रधार is offering a handful of fresh juicy flowers at the feet of हरि (= विष्णु) and seeking a blessing to secure a success in his performance which should be attractive to the eyes of the assembly. The honey of these flowers attracts bees who naturally are being warded off. The attraction, however, is too great for the bees who, therefore, though warded off constantly fall on the flowers and lick the honey. लुलित = (i) पीत (जग०), (ii) shaken or stirred, or (iii) coveted, eagerly desired (वाञ्छित). मधुकरैः is to be connected with

लुलित in लुलितमकरन्दः which, therefore, is a सापेक्ष समास. Such समासs are grammatically inadmissible; and yet are often met with in the works of eminent authors. They are, therefore, generally justified by saying that they may be admitted since they can be easily understood (cf. सापेक्षत्वेऽपि गमकत्वात् समासः ।). निषिद्धैः = (i) निवारितैः warded off. or (ii) धर्मशास्त्रनिषिद्धैः (Prohibited by धर्मशास्त्रs) cf. छिद्राणि कीटजुष्टानि कुसुमानि विवर्जयेत् । मनु० Of these two explanations offered by जगद्धर the first is more direct and hence to be preferred to the second which is far fetched. संभिन्नमुकुलः सभिन्नाः (fully opened) मुकुलाः (buds) यत्र. करैरिन्दोरन्तश्छुरित इव this is an उत्प्रेक्षा which can be understood in two different ways जगद्धर takes it as a हेतूत्प्रेक्षा. Thus according to him the प्रफुल्लता of मुकुलs is fancied as being caused by the touch of the rays of the moon. Here we have to suppose that the flowers in the अञ्जलि are such as open at the touch of the moon's rays. This can very well fit with the fact that the play is being enacted on a moon-lit night. The idea of flowers blooming at the touch of the moon's rays (or the sun's rays) is quite common in Sanskrit literature. cf. कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव । शाकु० V. also cf. रघु० VI. 86; सा०द० VI, 25 The other way to explain the उत्प्रेक्षा is to take it as स्वरूपोत्प्रेक्षा. Because the मुकुलs in the अञ्जलि are सभिन्न, therefore it appears as it were to be smeared or sprayed with the moon's rays The idea is that inside the flowers are visible the filaments which create an impression that the flowers are strewn with moon's rays within. This certainly gives us a better उत्प्रेक्षा than the first. But it must at the same time be conceded that it is also more difficult to perceive. There is yet another way of understanding this उत्प्रेक्षा. According to it संभिन्न would mean मिश्र (mingled with). Thus the idea is that the अञ्जलि is strewn with moon's rays and hence appears as if it contained flowers intermingled with buds. Here, however, the उत्प्रेक्षा is found in संभिन्नमुकुलः which is rather unnatural उत्प्रेक्षा is defined as 'संभावनमथोत्प्रेक्षा प्रकृतस्य परात्मना' का० प्र० and is conveyed by words like इव, मन्ये, शङ्के etc. cf. 'मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादिभिः । उत्प्रेक्षा व्यज्यते शब्दैरिवशब्दोऽपि तादृशः॥' काव्यादर्श II-234. विधत्ताम् Imper. 3rd sg. of वि + √धा 3 A. Imper. (लोट्) is used to convey the idea of benediction according to the सूत्र 'आशिषि लिङ्लोटौ' अष्टा० III. 3. 173. प्रकीर्ण Past Pass. Part of प्र + √कॄ used to convey an action which is to commence

in the near future according to the वार्तिक 'आदिकर्मणि निष्ठा वक्तव्या'. पुष्पाणामञ्जलि = अञ्जलिस्थपुष्पाणि (cf. अञ्जलिपदेन लक्षणयाञ्जलिस्थपुष्पाणि लक्ष्यन्ते। जग०). It may be noted that besides the उत्प्रेक्षा in the second line, this stanza has in the first line the figure विशेषोक्ति which occurs when inspite of the presence of the कारण (or कारणs) कार्य does not follow. (cf. विशेषोक्तिरखण्डेषु कारणेषु फलावचः' का० प्र०). Here warding off (निषेध) is the कारण which is expected to result in the bees not licking or stirring the मकरन्द. But this result does not follow. Hence the figure is विशेषोक्ति. And since these two figures viz. विशेषोक्ति and उत्प्रेक्षा occur in the same stanza independently of one another, therefore, we have the figure संसृष्टि which is defined as 'संसृष्टिः पुनरेतेषां भेदेन यदिह स्थितिः' का० प्र०. The metre of this stanza is शिखरिणी which is defined as रसै रुद्रैश्छिन्ना यमनसभलागः शिखरिणी। (For explanation of this definition see Appendix).

St. 2: कालिन्द्याः पुलिनेषु केलिकुपिता रासे रसम् उत्सृज्य गच्छन्तीम्, अश्रुकलुषा राधिकाम् अनुगच्छतः तत्पादप्रतिमानिवेशितपदस्य उद्भूतरोमोद्गतेः प्रसन्नदयितादृष्टस्य कंसद्विषः अक्षुण्णः अनुनयः वः पुष्णातु। [शार्दूलविक्रीडितम्]

This stanza refers to a highly romantic incident in the life of lord Krsna रासक्रीडा (= The रास dance) of कृष्ण with गोपीs including राधा is well known. During the course of this dance राधा for some reason got angry and went away leaving the रास with her eyes bedimmed with tears. This was certainly more than what कृष्ण could bear. He, therefore, went after her with a view to appease her and bring her back for the रास. Now while going after her, कृष्ण (with a view to express his love for राधा with silent eloquence) planted his steps on राधा's foot-prints on the sandy beach of the कालिन्दी with the result that the hair on his body stood erect. This रोमाञ्च naturally convinced राधा of कृष्ण's love for her and she cast a loving glance at him. Such was the unique mode of अनुनय adopted by कृष्ण. कालिन्द्या. The river यमुना is so called because she rises in the mountain कलिन्द. केलिकुपिता (i) केल्यां कुपिता Angry in the course of or during sport; or (ii) केल्या कुपिता. Angry through sport i. e. pretending to be angry. The former is better. कंसद्विषः of the slayer of कंस. कंस, son of उग्रसेन brother of देवकी, was कृष्ण's maternal uncle. Being told by an अशरीरिणी वाक् that the eighth son of his sister देवकी (and वसुदेव) would kill him, he threw them into prison and resolved to kill all

their children as soon as they were born. Seven children were thus disposed of by him. But the eighth one (viz. कृष्ण) was removed to गोकुल where he was brought up as the son of यशोदा and नन्द. He baffled all attempts that कंस made to kill him and ultimately himself killed कंस. राधिका=राधा, कृष्ण's favaurite गोपी. तत्पाद etc तस्याः पादस्य प्रतिमाया निवेशितं पद येन तस्य. It may be observed that कृष्ण did this purposely in order to convince राधा of his love for her. उद्भूतरोमोद्गते = उद्भूता रोम्णाम् उद्गतिः यस्य तस्य. रोमोद्गति or रोमाञ्च is one of the eight outward signs of the inward feeling of love. These signs (called the सात्त्विक भावs) are enumerated in the following couplet: स्वेदः स्तम्भोऽथ रोमाञ्च. स्वरभङ्गोऽथ वपथुः। वैवर्ण्यमश्रु प्रलय इत्यष्टौ सात्त्विकाः स्मृताः ॥ ' अक्षुण्ण untrodden i. e. unbaffled or successful as is shown by the epithet प्रसन्नदयितादृष्टस्य. अक्षुण्ण (untrodden) may also mean ' not followed or used or practised by any one [For अक्षुण्ण in this sense cf. अन्य एवाक्षुण्ण कथाप्रकारो भगवत्याः। मालती° Act III.] It may be observed that the अनुनय adopted by कृष्ण is, indeed, unique. The more usual ones being पादपतन and अभ्यर्थन. पुष्णातु = पुष्टान् करोतु। may bestow prosperity on you. The metre is शार्दूलविक्रीडित which is defined as सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम्।.

St. 3: मयपुरदहने देव्या सप्रेम दृष्टः, किम् इदम् इति (उक्त्वा) आसुरीभिः भयात् संभ्रमात् च (दृष्टः), शान्तान्तस्तत्त्वसारैः ऋषिभिः सकरुण (दृष्टः), विष्णुना सस्मितेन (दृष्टः), अस्त्रम् आकृष्य उपशमितवधूसंभ्रमैः दैत्यवीरैः सगर्वैः (दृष्टः), देवताभिः सानन्दं (दृष्ट) धूर्जटिः युष्मान् पातु ॥ [स्रग्धरा]

देव्या By पार्वती. आसुरीभि. = असुरवधूभि. किमिदम् these words escaped the lips of the आसुरीs at the sight of the least expected occurence of मयपुरदहन. This exposes the fear and the confusion that overpowered them on that occasion. शान्तान्तस्तत्त्वसारैः can be explained in more ways than one. (i) शान्ताः च ते अन्तस्तत्त्वसाराः च i. e. who are tranquil-minded and stead-fast in ब्रह्मन्; (ii) शान्तम् अन्तस्तत्त्वम् एव सारः येषा तैः i. e whose wealth (सार) consisted in their tranquil (शान्त) mind (अन्तस्तत्त्व); (iii) अन्तस्तत्त्व=soul. The expression = whose strength or essence lay in a quiet soul; (iv) शान्तम् (= उपशमवत्) यद् अभ्यतर तेन तत्त्वम् (= अनारोपितरूप) सारो (= बलं) येषाम् तैः। (जगद्धर) i. e. whose strength lay in the (realisation of) the real form with the help of a tranquil interior (i. e. mind). It may, however, be observed that the ultimate idea conveyed by this expression is almost the same in all these explanations.

सकरुणम् With pity (for the demon viz मय who was undergoing destruction) सस्मितेन though an epithet of विष्णु, this expression really stands for सस्मितम्. In fact सस्मित च is a variant reading. But in the next line we have सगर्वैः (an epithet of दैत्यवीरैः) which like सस्मितेन can better be understood as सगर्वम्. There is, however, no variant reading for सगर्वैः विष्णुना सस्मितेन विष्णु is happy because his task of दैत्यसंहार is thus lightened by शिव by this मयपुरदहन. It is needless to see भट्टनारायण's partiality for विष्णु in this expression In fact he is here referring to रुद्र as a member of the triad responsible for संहार. (cf. Also III. 10 where धूर्जटि or god शिव is again referred to in connection with war and destruction) In the first two stanzas भट्ट नारायण has invoked blessings from हरि (i. e. विष्णु in general) and कंसद्विष् or कृष्ण (the Divine Personality of the great Bhārata War) respectively; and now in the third he is referring to the force which is calculated to bring about the destruction of the कौरवs. मयपुरदहन—मय was a demon well-versed in architecture and is said to have erected an assembly hall for the पाण्डवs. He had also built a sacrificial hall for वृषपर्वन्. His more important construction, however, was the three cities (त्रिपुर) of gold, silver and iron which moved everywhere in the sky. They could be destroyed only by god शिव when they in the course of their movement came in a straight line so as to be pierced by only one arrow. God Śiva, we are told, had to wait for a thousand years before he found these cities in that position. This feat of god शिव has given him the names त्रिपुरान्तक, त्रिपुरमथन, त्रिपुरारि etc. This stanza is said to have the figure उल्लेख which is defined as 'एकस्य वस्तुनो निमित्तवशादनेकग्रहीतृभिरनेकप्रकारकं ग्रहणं तदुल्लेखः' र० ग०. The metre of this stanza is स्रग्धरा which is defined 'म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम् ।'

These three stanzas together form the नान्दी of the वेणीसंहार. जगद्धर remarks that this नान्दी is of the पत्रावली type which is defined as वाच्यार्थबीजरचिता शंकरादिपदान्विता। संयुक्ता चन्द्रपद्माभ्यां पत्रावल्यभिधीयते।. According to मातृगुप्ताचार्य also नान्दी is suggestive of the plot (cf. आशीर्नमस्क्रियारूपः श्लोकः काव्यार्थसूचकः। नान्दीति कथ्यते...।.) The नान्दी of the वेणीसंहार can be shown to be काव्यार्थसूचक. For a full discussion of this नान्दी in this connection see Introduction.

Some MSS. give us, in the place of the present नान्दी, a group of three altogether different verses as follows :—

जयति स नाभिर्जगतां स्वनाभिरन्ध्रोद्भवज्जगद्बीजः ।
दामोदरो निजोदरगह्वरनिक्षिप्तजगदण्डः ॥ १ ॥

जयति स भगवान् कृष्णः शेते यः शेषभोगशय्यायाम् ।
मध्येपयः पयोधेरपर इवाम्भोनिधिः कृष्णः ॥ २ ॥

अपि च ।

उत्तिष्ठन्त्या रतान्ते भरमुरगपतौ पाणिनैकेन कृत्वा
धृत्वा चान्येन वासो विगलितकबरीभारमंसे वहन्त्याः ।
भूयस्तत्कालकान्तिद्विगुणितसुरतप्रीतिना शौरिणा वः
शय्यामालिङ्गय नीतं वपुरलसलसद्बाहु लक्ष्म्या. पुनातु ॥ ३ ॥

But this alternative नान्दी has been rejected in all the printed editions except that of केदारनाथ तारकरत्न and cotains in the third stanza a description of सभोगश्रृङ्गार between विष्णु and लक्ष्मी which amounts to sacrelege and makes the stanza unfit for being a नान्दी.

नान्द्यन्ते this stage-direction has given rise to an interesting discussion as to who is to recite the नान्दी The question is raised by जगद्धर as follows— ननु इदमसङ्गतम् । न हि नान्दीपाठानन्तरं सूत्रधारो रङ्गभूमि प्रविशति । कितु प्रविश्य पठति । न चान्येनैव नान्दी पठनीया । सूत्रधारपठनीयत्वेन तस्या उक्तत्वात् । ‘ सूत्रधारः पठेदेनां मध्यमं स्वरमाश्रित ’ इति वचनात् । जगद्धर then discusses the problem giving various views thereon and ultimately draws his conclusion as follows:–उच्यते–नान्दी तावद्रङ्गप्रवेशान्तरं सूत्रधारेणैव पठनीया । नान्द्यन्ते सूत्रधार इति सूत्रधारसाम्यात् स्थापके प्रयोगः। केचित्तु—नावश्यं नान्दी सूत्रधारेण पठनीया । किन्तु मङ्गलार्था येनकेनचित् पठ्यते । सूत्रधारश्च रङ्गपूजार्थं प्रविष्ट इति स एव पठति । तन्न । ‘ सूत्रधारः पठेदेना मध्यम स्वरमाश्रितः ’ इति भरतविरोधात् । तत्र सूत्रधारस्योपलक्षणत्वे प्रमाणाभावात् । अन्ये तु—नान्द्यवसाने सूत्रधारः प्रविशति वदति वा । तदन्ते सूत्रधारस्यैव श्रुतत्वात् सापि तेनैव पठनीया । प्रथम च सूत्रधार इति नोक्तम् । मङ्गलार्थं देवतानमस्कारादेरेव विधानादित्यूचुः ॥

सूत्रधार is defined as ‘ नाटयस्य यदनुष्ठान तत्सूत्रं स्यात् सबीजकम् । रङ्गदैवतपूजाकृत् सूत्रधार उदीरितः । It may be observed that in ancient times the सूत्रधार was only to perform the पूर्वरङ्ग and then make room for another person, who was almost like him, and was called स्थापक. (cf. नान्दी प्रयुज्य निष्क्रामेत् सूत्रधारः सहानुगः । स्थापकः प्रविशेत् पश्चात् सूत्रधारगुणाकृति. ॥ पूर्वरङ्गं विधायादौ सूत्रधारे विनिर्गते । प्रविश्य तद्वदपरः काव्यमास्थापयेन्नटः ॥ quoted by जगद्धर). Later on, however, when पूर्वरङ्ग

fell out of vogue, स्थापक also gave way to सूत्रधार. This was the state of things in the days of विश्वनाथ who in his साहित्यदर्पण remarks: इदानीं पूर्वरङ्गस्य सम्यक्प्रयोगाभावादेक एव सूत्रधारः सर्वं प्रयोजयतीति व्यवहारः। अतिविस्तर prolixity. What is referrred to here is the पूर्वरङ्ग which if performed in all its details would adversely affect the interest of the spectators Almost every Sanskrit play immediately after the नान्दी refers to this अतिविस्तर or अतिप्रसङ्ग with a view to avoid it. जगद्धर discussing this point observes that पूर्वरङ्ग with its details does not form an essential अङ्ग of प्रस्तावना Those details are merely meant to attract the attention of the assembly. When therefore the attention of the assembly is already attracted, the प्रयोग of these details is out of place and hence deserves to be dropped. This is what is to be conveyed by the expression अलमतिप्रसङ्गेन, says जगद्धर [cf. ननु प्रस्तावनायाः पूर्वं बहूनि नाट्याङ्गानि सन्ति तानि किमिति नोक्तानि ... .अत आह। अलमिति। अयमाशयः— पूर्वोक्तान्यङ्गानि न भवन्ति। किन्तु परिषदोऽभिमुखीकरणानि। सा चेत् स्वयमेव कृतावधाना नवनाटकदर्शनोत्सुका च तत्रान्यत् प्रयुज्यमान रसभङ्गाय भवेदिति कृत तत्प्रणयनेन। अन्यथा तस्या रसविच्छेदः स्यादिति।]

St. 4 य· श्रवणाञ्जलिपुटपेय भारताख्यम् अमृत विरचितवान् तम् अरागम् अकृष्ण कृष्णद्वैपायनम् अह वन्दे ॥ [आर्या]

It may be remembered that भट्टनारायण is highly indebted to the महाभारत for the plot of his वेणीसहार. Hence he is gratefully offering his own homage to व्यास, the author of the महाभारत. श्रवणम् एव अञ्जलिपुट तेन पेयं (i.e. श्रव्यम्) **भारताख्यममृतम्** Ambrosia named भारत. Here भारत obviously stands for the महाभारत (or the शतसाहस्री सहिता). **अरागम्** = (i) रागशून्यम् i e. विषयासक्तिहीनम् or (ii) रागरहितम् i. e. devoid of राग i. e colour. **अकृष्णम्** = (i) निष्कलुषम् i. e. free from the dark quality viz. तमस् or (ii) Not dark. **कृष्णद्वैपायन**. The celebrated author of the महाभारत is known by several names He was the son of पराशर and सत्यवती. He was dark in complexion (∴ कृष्ण) and was soon on his birth thrown on an island or द्वीप (∴ द्वैपायन). He also arranged the वेदs in their present form (∴ व्यास) Sometimes he is also referred to as पाराशर्य or सत्यवतीसुत. Here he is referred to by a compound name both members in which also can independently convey the same idea. The first line of this stanza contains the figure परम्परित रूपक which consists of two रूपकs one of which leads to the other. In the present case the रूपक in श्रवणाञ्जलिपुटपेय is caused by the other रूपक viz.

that in भारताख्यममृतम्. For it is only on knowing the latter रूपक that we can understand why श्रवण is called अञ्जलिपुट रूपक is defined as 'तद् रूपकमभेदो य उपमानोपमेययोः' का. प्र. and परम्परित रूपक is defined as 'नियतारोपणोपायः स्यादारोपः परस्य यः। तत् परम्परितं श्लिष्टे वाचके भेदभाजि वा।' का० प्र० The second line contains a विरोधाभास based on the श्लिष्ट expressions अराग and अकृष्ण कृष्णद्वैपायन is surely not अराग nor अकृष्ण. For he does have राग (colour, complexion) and is कृष्ण (dark) To describe him, therefore, as अराग and अकृष्ण necessarily involves a contradiction in terms (विरोध). This विरोध is, however, more apparent than real as can be understood when we know the other senses which the expressions अराग and अकृष्ण are used to convey. Hence here we have the figure विरोधाभास which is defined as 'विरोध सोऽविरोधेऽपि विरुद्धत्वेन यद्वचः' का० प्र० The metre of this stanza is आर्या which is defined as .' यस्याः प्रथमे पादे द्वादश मात्रास्तथा तृतीयेऽपि। अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या॥

परिषदग्रेसरा Leaders of the assembly. अग्रेसर is formed according to the सूत्र 'पुरोऽग्रतोऽग्रेषु सर्तेः' अष्टा० III.2.18 (अग्रमग्रेणाग्रतो वा सरतीति अग्रेसरः। सि० कौ०)

St : 5 : अपरः कुसुमाञ्जलिः इव एष काव्यबन्धः अत्र प्रकीर्यते। मधुलिहः मधुबिन्दून् इव (अत्रस्थान्) विरलान् अपि गुणलेशान् भजत। [आर्या]

अपर. कुसुमाञ्जलि. इव Here काव्यबन्ध is said to be a second कुसुमाञ्जलि as it were, the first having been already offered as said in the first नान्दी verse. **विरलानपि गुणलेशान्** The author's modesty is very well brought out in this expression. This stanza contains two similes in the two lines independently of one another.

Page 3 : l. 1 **कविमृगराजलक्ष्मण.** [कविः मृगराजः इव कविमृगराजः। कविमृगराजः लक्ष्म (=लक्षण चिह्न) वा यस्य तस्य] कविमृगराज=कविसिंह and लक्ष्मन्=A distinctive title. The whole expression, therefore, means ' whose distinctive title is कविमृगराज (poet-lion). It has, however to be observed that the reading कविमृगराजलक्ष्मणः inspite of all ease of interpretation, is weaker in view of the fact that it has no Ms. support. It is only indirectly on the basis of the reading कवेमृगराजलक्ष्मणः found in one Ms. that this reading is derived as being probable. But कवेर्मृगराजलक्ष्मण. can very well explain the reading of that Ms. and hence the suggestion of another probable reading has no ground left for it to stand on. The reading कवेः मृगराजलक्ष्मणः, however, has its own difficulties.

जगद्धर explains मृगराजलक्ष्मणः by सिंहचिह्नस्य. On the basis of a similar expression used by भवभूति, some critics conclude that लक्ष्मन् here corresponds to लाञ्छन of भवभूति and means 'surname' But सिंह (मृगराज = सिंह) as surname is found only among क्षत्रियs and therefore, can't go well with भट्ट (in भट्टनारायण) which is applicable only to ब्राह्मणs. This view has, therefore, to be rejected There are two more explanations possible . मृगराज. (मृगेण i e. शशेन राजते i e शोभते इति = द्विजराज) can be understood to mean the moon and also the best of ब्राह्मणs. But this explanation is not acceptable, for it requires us to understand title मृगराज in two different senses which is rather unnatural. The expression is also explained as मृगराजस्य इव लक्ष्म यस्य तस्य and is taken to mean 'who is possessed of a लक्ष्मन् like that of a lion's.' This common लक्ष्मन् is said to be जटा which itself is to be understood as signifying the mane (in the case of the मृगराज) and the जटापाठ (in the case of भट्ट नारायण). The ultimate sense of the whole expression in this case is ' who is possesssed of जटा (i.e. who is well-versed in जटापाठ) like the lion who also is possessed of जटा (i.e. a mane). This explanation, highly ingenious as it is, is, to say the least, highly far-fetched. The simplest and therefore the most acceptable way is to take मृगराजलक्ष्मण to mean ' whose title is मृगराज or सिंह ' so that the whole expression would mean ' of the poet भट्ट नारायण who has the title मृगराज or सिंह.' In view of this explanation it is also not necessary to adopt the reading कविमृगराजलक्ष्मणस्य inspite of the absence of Ms. evidence in its support वेणीसंहारम् the title of the play has been explained in several ways as follows : (1) वेण्या संहारः वेणीसंहारः । तमधिकृत्य कृतं नाटकम् । (formed according to the सूत्र ' अधिकृत्य कृते ग्रन्थे ' अष्टा॰ III. 2 117 and the वार्तिक 'लुबाख्यायिकाभ्यो बहुलम्') (ii) वेण्या संहार वेणीसंहारः। स प्रतिपाद्य अत्र इति प्रतिपाद्यप्रतिपादकभावेन अभेदोपचारात् वेणीसंहारम् नाटकम्; (iii) वेण्याः संहारः (वर्ण्यते) यस्मिन् (नाटके) तत् वेणीसंहारम् ; (iv) वेण्याः संहारः वेणीसंहारः । सः अस्य अस्ति इति वेणीसंहारम् । (With the addition of the possessive affix अच् according to the सूत्र ' अर्शआदिभ्योऽच् ' अष्टा॰ V. 2 27. There are also several views regarding the exact signification of this title. Thus जगद्धर explains the title in two different ways : (1) वेण्या (i. e. द्रौपदीकेशविरचनविशेषेण) हेतुना संहारो (i. e. विनाशो) दुःशासनादीना यत्र तत्तथा । and (ii) वेण्याः संहारो मोक्षणं यत्र तत्तथा । The second explanation is certainly not intended by भट्टनारायण as can be easily inferred from the fact that he has

used the expression सहार in the sense of बन्धन rather than मोक्षण. (cf अनुभवतु तपास्विनी वेर्णासहारम् where सहार stands for सयमन as is clear from the context , also cf कृष्णाया: केशपाशो...बद्धः VI. 42). No explanation, therefore, that takes सहार in any other sense can be intended by भट्ट नारायण The first explanation of जगद्धर also suffers from the same defect and hence we have to seek another mode of explaining the title. It must be noted that भीम's vow to tie द्रौपदी's hair with his hands gory with दुर्योधन's blood is भट्टनारायण's invention and as such must be taken as being the most important part of the plot. The best way of explaining the title वेणीसहार would, therefore, be to make it refer to this point in भीमसेन's vow, which has been repeatedly mentioned in the play. नाटक In sanskrit, artistic literature is given the general name काव्य काव्य is either दृश्य or श्रव्य. The former which is the generic term specifying dramatic literature in general has ten prominent varieties which are mentioned in the दशरूपक in the following couplet .— 'नाटक सप्रकरणं भाणं प्रहसन डिमः। व्यायोगसमवकारौ वीथ्यङ्केहामृगा इति ॥ द० रू० I 8. It may thus be seen that नाटक signifies a particular variety of dramatic literature in Sanskrit which has some special features of its own for which the curious reader may read दशरूपक III. 1-38. Here we may only note that a नाटक has not less than five and not more than ten acts. (cf. पञ्चाङ्कमेतदवर दशाङ्क नाटक स्मृतम् ।) l. 2. कविपरिश्रमानुरोधात्. It may be observed that भट्ट नारायण is here suggesting that he has laboured hard to produce the वेणीसहार showing thereby that he is not an artist of the first magnitude. उदात्तकथावस्तुगौरवात् and नवनाटकदर्शनकुतूहलात् भट्ट नारायण has given three reasons why the spectators should pay attention to the performance. These remind us of a similar statement on the part of कालिदास in his विक्रमोर्वशीयम् cf. प्रणयिषु वा दाक्षिण्यादथवा सद्वस्तुपुरुषबहुमानात्। शृणुत मनोभिरवहितैः क्रियामिमा कालिदासस्य ॥. It may further be noted that भट्ट नारायण has described the plot of his play as an उदात्त कथावस्तु and that besides the वेणीसहार he is not known to have composed any other play. The expression नव नाटक as applied to the वेणीसहार should, therefore, be understood in a more general sense as representing a novel attempt on the part of भट्ट नारायण to dramatise the story of the महाभरत war. भास had, before भट्टनारायण, composed plays on themes derived from the महाभारत no doubt. But even he had not attempted to cover the whole of the great war in

one play. This is what is done by भट्टनारायण for the first time in his वेणीसंहार which can, therefore, justly claim to be a नव नाटक. नेपथ्ये Behind the curtain. नेपथ्य means (i) A curtain (ii) रङ्गभूमि or (iii) नटादिवेशः. Here, of course, it is used in the first sense. भट्टनारायण's use of this stage-direction deserves special attention. He has used it on several occasions and succeeded in introducing a new element in the plot or giving a new turn to the course of events or summarising a large portion of the story and thus pushing the plot further. Here it has been used to introduce a new idea which supplies a topic for सूत्रधार's talk with the पारिपार्श्विक and at the same time acquaints the spectators with the back-ground of the plot. Breaking down of the peace negotiations through कृष्ण forms a very important turning point and भट्टनारायण has very skilfully utilized it for his drama in Act I विदुर the son begotten by व्यास on a दासी of अम्बिका विचित्रवीर्य died without an issue and सत्यवती directed व्यास to beget sons on his widows. धृतराष्ट्र who was begotten on अम्बिका being blind, सत्यवती directed व्यास to beget another son on her अम्बिका, however, contrived to send to व्यास her दासी in her own dress; and the son of this union was विदुर. विदुर is thus a brother of धृतराष्ट्र and पण्डु and uncle of कौरवs and पाण्डवs I 5 शैलूष is explained by क्षीरस्वामिन् as शिलूषस्य ऋषेरपत्य शैलूषः। (A descendant of the sage शिलूष). It means 'an actor'. अपरिहीयमानम् Pr Pass Part of परि + √हा with the negative particle अ, used adverbially. It means 'so that nothing is left out or wanting (अपरित्यज्यमानम्–जगद्धर) आतोद्य is the name given to the fourfold musical instruments viz तत (i.e string-ed e.g वीणा), आनद्ध (i e bound e g मुरज), सुषिर (i e A wind instrument e.g वंश), घन (i. e solid e g कास्य). cf. तत वीणादिक वाद्यमानद्धं मुरजादिकम्। वशादिक तु सुषिर कास्यतालादिक घनम्॥ चतुर्विधमिदं वाद्यं वादित्रातोघनामकम्॥ (अमर quoted by जगद्धर). Also cf. भरत's नाट्यशास्त्र 29. 1- 2 आतोद्यविन्यासादिका विधय· विधिs i e. the details to be performed (from वि + √धा to do, to perform, they are आतोद्यविन्यास etc. विन्यास (वि + नि + √अस्) Arrangement. जगद्धर, however, explains आतोद्यविन्यासः as वीणावादनम्. This sense can be obtained by लक्षणा and seems to be meant here. l. 6: प्रवेशकाल. Time of कृष्ण's entrance into the camp of युधिष्ठिर before setting out for that of दुर्योधन. पाराशर्य son of पराशर (and सत्यवती), व्यास. जामदग्न्य son of जमदग्नि, परशुराम. मुनिवृन्दारक वृन्दारक has two senses. (i) God (cf वृन्दारका दैवतानि–अमर), (ii) chief, principal (cf.

वृन्दारकौ रूपिमुख्यौ). In both these senses क्षीरस्वामिन् derives the expression from वृन्द with the addition of the affix आरकन् according to the वार्तिक, शृङ्गवृन्दाभ्यामारकन् ' and explains it as 'प्रशस्तं वृन्दमस्त्येषामिति वृन्दारकाः '. Here of course, वृन्दारक should be understood in the second sense, and the whole expression should be dissolevd as मुनिषु वृन्दारकाः।. The compound is formed according to the सूत्र ' वृन्दारकनागकुञ्जरैः पूज्यमानम् ' अष्टा II. 1 62 l. 7 भरतकुल० भरत, son of दुष्यन्त and शकुन्तला, is a remote ancestor of the कौरवs and the पाण्डवs and hence the whole race is named भरतकुल. काम्या= इच्छा l. 8 देवकीसूनो चक्रपाणे It may be noted that barring a few exceptions like दुर्योधन , all seem to have accepted कृष्ण as an incarnation of विष्णु. प्रस्थातुकामस्य प्रस्थातु कामः यस्य तस्य. This is formed according to the dictum लुम्पेदवश्यम कृत्ये तुकाममनसोरपि। which means that the final म of अवश्यम् and a तुमन्त (an infinitive) is dropped before a potential pass. participle (कृत्य) and काम or मनस् respectively. l. 9 अहो नु खलु भोः All these expressions together are expressive of the great surprise with which the सूत्रधार was struck on hearing the proclamation from behind the curtain cf. अहो नु खलु भोः इत्यव्ययसमुदायोऽत्याश्चर्याविष्कारे- जगद्धर 1 10 सकलजगत् etc. the वेदान्तिन्s hold ब्रह्मन् as the cause of उत्पत्ति, स्थिति and लय of the universe (cf जन्माद्यस्य यतः—ब्रह्मसूत्र I 1.2); वैष्णवs like रामानुज identify ब्रह्मन् as विष्णु and declare the उत्पत्ति, स्थिति and लय of the universe as his लीला. (cf. सकलभुवनजन्मस्थेमभङ्गदिलीले.. भवतु मम परस्मिन् शेमुषी भक्तिरूपा। श्रीभाष्य). प्रभव = उत्पत्ति, origination; स्थिति sustenance and विरोध = लय, भङ्ग, Also cf. VI. 43 below. Note the alliteration in प्रभविष्णुना विष्णुना. प्रभविष्णु strictly speaking the सूत्र ' भुवश्च ' अष्टा० III. 2 138 prescribes that इष्णुच् shall be added to भू to form भविष्णु only in छन्दस् (Veda). प्रभविष्णु has however, been used by classical writers and has to be accepted as such on the strength of the maxim 'निरङ्कुशा. कवयः'. [cf भुवश्च (अष्टा० ३. २ १३८) छन्दसीत्येव। भविष्णु·। कथ तर्हि 'जगत्प्रभोरप्रभविष्णु वैष्णवम्' इति। निरङ्कुशाः कवयः। सि० कौमुदी].

P. 4, l. 1 : आहवकल्पान्तानल० कल्पस्य (i. e ब्रह्मणो दिनस्य) अन्तः कल्पान्त. = प्रलय·. We are told that a thousand दैव युगs constitute a day of ब्रह्मन् (m) and that at the end of a day of ब्रह्मन् comes प्रलय or destruction of the universe. Hence कल्पान्त (end of a कल्प) means destruction (प्रलय). For the extent of a day of ब्रह्मन् cf. चत्वार्याहुः सहस्राणि वर्षाणा तु कृतं युगम्। तस्य तावच्छती सध्या सध्यांशश्च

तथाविध.। इतरेषु ससध्येषु ससध्याशेषु च त्रिषु। एकापायेन वर्तन्ते सहस्राणि शतानि च ॥ यदेतत् परिसख्यातमादावेव चतुर्युगम्। एतत् द्वादशसाहस्रं देवाना युगमुच्यते। दैविकाना युगाना तु सहस्र परिसख्यया। ब्राह्ममेकमहर्ज्ञेय तावती रात्रिरुच्यते॥ मनु० I. 169-172. It is further believed that at the end of a कल्प destruction is brought about by enormous increase in the heat of the sun, the stormy wind and delusive rains. cf III. 8 below. आहवः एव कल्पान्तानलः तस्य प्रशमस्य हेतु तेन. l 2 पारिपार्श्विक An actor who is always by the side of the सूत्रधार. cf सूत्रधारस्य पार्श्वे यः प्रकरोत्यमुना सह। काव्यार्थ सूचनालाप स भवेत् पारिपार्श्विक ॥ भरत quoted by जगद्धर. कुशीलवै कुशीलव-s are actors क्षीरस्वामिन् derives the word as कुत्सित शील वाति कुशीलव Attempt is also made to explain the term as being derived from the names कुश and लव (the sons of राम and सीता) who at the command of their preceptor वाल्मीकि moved from place to place singing out the story of राम composed by वाल्मीकि. From भरत's statement, however, it appears that कुशीलवs were expected to be well-versed in the musical arts. cf नानातोद्यविधाने प्रयोगयुक्त. प्रवादने कुशल। अतोद्येऽप्यतिकुशलो यस्मात् स कुशीलवस्तस्मात् ॥'. l 3 सङ्गीतकम् cf नृत्त गीत तथा वाद्य त्रय सङ्गीतमुच्यते। It may be observed that almost every Sanskrit drama contains reference to सगीतक, the main purpose behind it being to attract the attention of the spectators Thus in शाकुन्तल and several other plays the actual सगीत or गीत takes place and the spectators become spell-bound with it. The actual गीत is, however, avoided when out of the reference to सगीतक crops up a topic which is intriguing enough to catch the spectators' attention Such, for example, is the case with the मुद्राराक्षस and the वेणीसहार. l. 5 असुमवे this shows that the time of action in the play is शरद् season. The expression अद्य (p 3 l. 10) above shows that the action starts on the day on which कृष्ण assumed the role of a peace-maker and went to the camp of दुर्योधन to negotiate peace चन्द्रातपः Moonlight. Note that आतप here is used in the sense of light and not heat. ll. 5 f. शरत्समय is described in two strokes, bringing out two important aspects of the season viz. whiteness and abundance of sweet (drinkable) water in pools. The former is brought out by referring to several delightfully bright things found in the autumn such as moonlight stars, planets, swans, and flowers of different kinds the white pollen of which flying to the wind make the air bright. The latter is mentioned in a small compound expre-

ssion, the main point of which can be understood when it is remembered that the water in lakes etc during the rains (just preceding शरद्) is muddy and undrinkable.

St. 6 : सत्पक्षा मधुरगिर प्रसाधिताशा मदोद्धतारम्भा धार्तराष्ट्रा कालवशात् मेदिनीपृष्ठे निपतन्ति । [आर्या].

It must be observed that this stanza has a pun The expression धार्तराष्ट्रा means (i) sons of धृतराष्ट्र i e कौरवाः and (ii) swans. Now because we have just before this verse the words अस्या शरदि therefore, we know that the stanza essays to describe the शरद् season. This leads us to conclude that धार्तराष्ट्र here must mean हंसाः (who are connected with शरद्) and not कौरवाः (who have nothing to do with शरद्) प्रकरण is one of the several circumstances which restrict the sense of अनेकार्थ शब्दs These circumstances are enumerated in the following couplets by भर्तृहरिः ' संयोगो विप्रयोगश्च साहचर्यं विरोधिता। अर्थः प्रकरण लिङ्ग शब्दस्यान्यस्य सनिधिः॥ सामर्थ्यमौचिती देशः कालो व्यक्ति स्वरादय । शब्दार्थस्यानवच्छेदे विशेषस्मृतिहेतव ॥ ' For illustrations see काव्यप्रकाश उल्लास II कारिका 14. Thus now primarily this stanza has to be understood as containing शरत्समयवर्णन and hence धार्तराष्ट्राः are to be understood in the sense of हंसाः सत्पक्षाः having good wings. मधुरगिरः having sweet notes. प्रसाधिताशा who have decorated all directions. मदोद्धतारम्भा whose activities (आरम्भ) are wild with joy (मदोद्धत) कालवशात् owing to the influence of the season. The idea that swans go away to the मानस lake at the advent of the rainy season and return to their respective places after the rains are gone i e at the beginning of the autumn (शरद्) is often met with in Sanskrit literature cf. 'आ कैलासाद् बिसकिसलयच्छेदपाथेयवन्तः संपत्स्यन्ते नभसि भवतो राजहंसा सहायाः ।' मेघ० This very idea is referred to in this stanza in the words ' धार्तराष्ट्रा. कालवशात् मेदिनीपृष्ठे निपतन्ति'.

Though thus this stanza primarily mentions the हंसs coming down to the ground from the मानस lake, yet we can't but perceive the other sense also which refers to कौरवs. When after the perception of the primary sense through restriction of the sense of अनेकार्थ शब्दs, another sense is to be conveyed, it is done through व्यञ्जना (which is more accurately known as अभिधामूल व्यञ्जना). cf. ' अनेकार्थस्य शब्दस्य वाचकत्वे नियन्त्रिते । संयोगाद्यैरवाच्यार्थधीकृद् व्यापृतिरञ्जनम् । ' का० प्र० II. 14. When the stanza is construed with कौरवाः

(by अभिधामूल व्यञ्जना) the various expressions will be understood as follows — सत्पक्षाः श्रेष्ठसैन्यवन्तः मधुरगिरः मधुरवाणीका , प्रसाधिताशा = प्रसाधिताः (i. e आयत्तीकृताः subdued, subjugated) आशाः (i. e. दिशाः प्रत्याशा वा) यै ते । [जगद्धर]. मेदिनीपृष्ठे निपतन्ति = Fall down to the ground. कालवशात् = दैववशात्.

P. 5 l. 1 It may thus be seen that because it essays to give शरत्समयवर्णन therefore, the stanza must be understood as describing the हंसs by the expression धार्तराष्ट्रा . But the more well-known sense of धार्तराष्ट्रा is धृतराष्ट्रपुत्रा or कौरवा and hence पारिपार्श्विक perceives the stanza as pertaining to the कौरवs and is taken aback at the evil conveyed by it. Hence his remark शान्त पापम् etc. **l. 2.** शरत्समयवर्णनाशंसया etc. In this sentence the सूत्रधार explains how the expression धार्तराष्ट्र is to be understood and why The former is stated in the words हंसा धार्तराष्ट्रा इति व्यपदिश्यन्ते i. e हंसs are mentioned by the expression धार्तराष्ट्रा । [धार्तराष्ट्रा इति (शब्देन) हंसा व्यपदिश्यन्ते ।] , and the ground for doing so is stated in the expression शरत्समयवर्णनाशंसया which is to be understood as a हेत्वर्थे तृतीया. आशंसा means expectation. It may be noted that just before the stanza we have the words अस्या शरदि which rouse an expectation for शरत्समयवर्णन and this expectation (आशंसा) serves as a ground to restrict the sense of the अनेकार्थ शब्द viz धार्तराष्ट्रा as already shown above Thus properly understood the sentence would mean: By the expression धार्तराष्ट्रा (धार्तराष्ट्रा इति) हंसs are referred to (i. e. we should understand हंसा) because of the expectancy for a description of the autumn (शरत्समयवर्णनाशंसया) It is thus only that we see why धार्तराष्ट्रा here must mean हंसा and not कौरवा —a point which the सूत्रधार wants precisely to emphasize उपक्रम (and the consequent आकाङ्क्षा roused by it), it may be observed, is one of the criteria devised by the मीमांसकs to determine precisely the exact sense of a word or a text. **l. 4** अमङ्गलाशंसया. Here आशंसा means suggestion. We have already seen that when the words used are अनेकार्थ, one अर्थ will be conveyed by the words primarily (i e. by अभिधा) and the other अर्थ will be conveyed by them by अभिधामूल व्यञ्जना Thus there is no escape from the other अर्थ. In the present case the other अर्थ (which is conveyed by व्यञ्जना as explained above) is अमङ्गल and hence, says the पारिपार्श्विक, (i. e. on account of the suggestion of the अमङ्गल अर्थ) it is that my heart has shivered. न न Two negatives convey an emphatic affirma-

tive. cf. द्वौ नञौ प्रकृतार्थं गमयत । 1.5 The सूत्रधार now finds that at any rate he can't escape the अमङ्गल अर्थ of his statement; and shrewdly enough utilises the fact of भगवान् कृष्ण having assumed the role of a दूत for negotiating peace and declares that now since lord कृष्ण himself has assumed the role of a दूत all अमङ्गल is as good as struck off. For भगवान् is sure to succeed in his negotiations which would bring peace and avert war. And when war is thus averted there is no danger whatever of the अमङ्गल अर्थ (suggested in the stanza above) coming true. For peace would mean मङ्गल everywhere and for all, so much so that all अमङ्गल is now as good as swept off its ground

St 7: अरीणा प्रशमात् निर्वाणवैरदहना पाण्डुतनया माधवेन सह नन्दन्तु । रक्तप्रसाधितभुव क्षतविग्रहा कुरुराजसुता च सभृत्याः स्वस्था. भवन्तु ॥ [वसन्ततिलका]

The सूत्रधार in this stanza intends to explain how all अमङ्गल is as good as प्रतिहत by the assumption by भगवान् कृष्ण of the role of a दूत. Context, therefore, requires this stanza to convey an auspicious अर्थ, which as such will be its primary अर्थ But as in the last stanza, so here also we have another अर्थ which naturally will be conveyed by the stanza through व्यञ्जना Let us now note the double-meaning expressions in this stanza अरीणां प्रशमात् =(1) Owing to the pacification of the enemies ; (11) Owing to the annihilation of the enemies. रक्तप्रसाधितभुव (1) (a) रक्तेभ्य (1. e पाण्डवेभ्य·) प्रसाधिता (1. e. दत्ता) भू (1.e there share of the kingdom) यै ते. (b) रक्ता प्रसाधिता च भू यै (नागेश) 1. e who have made (the inhabitants of) the earth attached (to them) and captivated them (1 e their hearts). (c) रक्तेभ्य (1. e. सुहृद्भ्य कर्णादिभ्य) प्रसाधिता (1. e. दत्ता) भू (1. e. territory) यै ।. Of these three explanations the two latter would make the expression yield an ordinary trait of the कौरवs; while the first brings some special circumstance arising out of the peace negotiations. It has the support of जगद्धर also. But it must be observed that in it the epithet रक्तेभ्य as applied to पाण्डवs is to be understood proleptically (11) रक्तेन प्रसाधिता (i.e. अलङ्कृता) भूः यै । This would happen when they are killed by the पाण्डवs. क्षतविग्रहा =(1) क्षत. विग्रह (= समर) यै । (11) क्षता (=wounded) विग्रहा. (1. e. शरीराणि) येषा ते. स्वस्था (1) मृत (11) स्वस्था. (= सुस्थिताः) cf. ' सुस्थिते च मृते स्वस्थ ' विश्वकोश quoted by जग०. It is however, better to explain स्वस्थ as being equal to स्व स्थ (स्वः i. e. स्वर्गे तिष्ठति

इति), with its विसर्ग dropped according to the वार्तिक 'खर्परे शरि वा विसर्गलोपो वक्तव्य '. It may thus be seen that this stanza also has two अर्थs to convey. One is conveyed by अभिधा while the other by अभिधामूल व्यञ्जना as in the last stanza But it must be noted that there the context which conveyed a good अर्थ was overpowered by प्रासिद्धि and hence one who heard it naturally was struck by its evil अर्थ In this stanza, however, context is not contradicted by प्रासिद्धि The context requires this stanza to yield a good अर्थ and the words also are known more for the good अर्थ rather than the evil one that can be screwed out of them. (cf e. g. स्वस्थ which is more known in the sense of सुस्थित than in the sense of स्व स्थ or मृत). The natural result, therefore, is that the good sense strikes the hearer first and the other i e. the evil अर्थ is perceived by him only afterwards It would thus appear that the सूत्रधार in this stanza has tried to avoid giving offence to the पारिपार्श्विक by making the evil अर्थ less prominent But in doing so he has given an offence in unexpected quarters, of which he was quite unaware, but to which his attention is attracted by the speech from behind the curtain Stanza 7 thus not only bears a good contrast to stanza 6 above, but also helps to introduce भीमसेन on the stage.

P. 6. l. 1 साधिक्षेपम् has to be understood as referring to voice and intonation rather than facial expression; for भीमसेन is yeti behind the curtain and his facial expression is naturally imperceptible to the spectators.' वृथा in vain. The idea is that though मङ्गल is recited about कौरवs it is all in vain in view of what he is going to achieve by way of vengeance.

St. 8: लाक्षागृहानलविषान्नसभाप्रवेशै न प्राणेषु वित्तनिचयेषु च प्रहृत्य, पाण्डववधूपरिधानकेशान् आकृष्य मयि जीवति धार्तराष्ट्राः स्वस्थाः भवन्ति। [वसन्ततिलका].

In this stanza भीमसेन recounts the prominent offences and wrongs done to the पाण्डवs by the कौरवs, and with a rhetoric question emphatically denies the possibility of कौरवs being स्वस्थ as long as he is alive. लाक्षागृहानल दुर्योधन out of jealousy for the पाण्डवs got a lac-house created by पुरोचन at वारणावत on the bank of the गङ्गा. He had planned to destroy the पाण्डवs by setttıng fire to this house while the पाण्डवs were staying there. The पाण्डवs however,

being pre-warned by विदुर in this connection, saved themselves by leaving the house through a sub-terranean path Before leaving the house, however, भीम set fire to it with the result that पुरोचन, who was to destroy the पाण्डवs by setting the house on fire, was himself burnt to ashes विषान्न (विषमिश्रितम् अन्नम्) दुर्योधन, out of jealousy for भीम, administered him poison once in a small quantity which had no effect on him and again in a larger quantity, and threw him into the गङ्गा in an unconscious state There he was bitten by serpents who themselves began to die in large numbers. They then took him to पाताल where the serpent king cured भीम of poison as a result of which he got the strength of अयुत नागs. With this he returned to the great joy of his sorrowing mother and relatives and dismay of his foes. सभाप्रवेश the सभापर्वन् tells us of two occasions when युधिष्ठिर challenged by दुर्योधन entered the सभागृह and had द्यूत. As a result of द्यूत on the first occasion he lost every thing including his wife द्रौपदी, who was dragged to the सभागृह by दु शासन who also tried to strip her of her garment. On an appeal from her, धृतराष्ट्र declared the whole game null and void and set पाण्डवs free from the consequences thereof As they were going away thus freed, दुर्योधन challenged युधिष्ठिर again for द्यूत and entering the hall this time he played the game and lost it. As a result of this game the पाण्डवs were to have वनवास for twelve years and अज्ञातवास for one year. The पाण्डवs duly completed both these and returning demanded their share of the kingdom. Peace negotiations were carried on, lord कृष्ण himself assuming the role of a दूत. But all in vain and the great war ensued. It may be noted that विषान्न प्रयोग occurred first and was followed by लाक्षागृहानल and सभागृह. प्राणेषु विषप्रयोग was an attempt on the life of भीम alone, while लाक्षागृहानल was an attempt on the life of all the पाण्डवs. वित्तनिचयेषु this refers to the fraudulent games as a result of which युधिष्ठिर (and his brothers) lost every thing. पाण्डववधू = द्रौपदी. परिधान upper garment. मयि जीवति Loc. Abs. as long as I am alive. (cf. 'यस्य च भावेन भावलक्षणम्' अष्टा॰ II. 3-37). भवन्ति here stands for भविष्यन्ति. Present in the sense of Immediate future according to the सूत्र 'वर्तमानसामीप्ये वर्तमानवद्वा' अष्टा॰ III 3 131. Another point to be noted here is that भवन्ति is intended to convey a question which it can do when pronounced with proper modulation of voice. Such modulation of voice

is technically called काकु which is defined by मम्मट as ' काकुः ध्वनेर्विकार ' also cf काकु स्त्रिया विकारो य शोकभीत्यादिभिर्ध्वने ।' अमर० V. L. आकृष्टपाण्डववधूपरिधानकेशा (आकृष्टा पाण्डवाना वध्वा i. e. द्रौपद्याः परिधान केशाश्च यै ते). This goes with धार्तराष्ट्रा and can be construed as a साभिप्राय or हेतुगर्भ विशेषण. The reading adopted by us serves the same purpose no doubt but it does so more directly and hence with greater force It must, however, be said that it would have been better if the author had used a च to join the two absolutives प्रहृत्य and आकृष्य. For in the absence of च, the sentence appears to be rather defective The metre of this and the preceding stanza is वसन्त तिलका which is defined as ' उक्ता वसन्ततिलका तभजा जगौ ग ।.

P. 6 l. 7 एतत् i. e. एतद् वचनम् l. 8 पृष्ठत. the सूत्रधार is facing the spectators with his back towards the curtain. Naturally, therefore, he looks behind to see who has uttered that angry threat. कुरुसन्धानम् peace with कुरुs (i e. कौरवs = sons of धृतराष्ट्र). l. 9 पृथुललाट etc. पृथौ ललाटतटे घटिता (पृथुललाटतटघटिता); विकटः कीनाशस्य तोरणे त्रिशूलः स इव आचरन्ती (विकटकीनाशतोरणत्रिशूलायमाना), भीषणा च भ्रुकुटिः यस्य असौ । विकट formidable. कीनाश God of Death cf. कृतान्ते पुसि कीनाशः क्षुद्रकर्षकयोस्त्रिषु ।' अमर क्षीरस्वामिन् explains this expression as कुत्सितं नाशयति इति कीनाश. ।. तोरण the arched gateway. त्रिशूलायमान This is a क्यङ् formation according to the सूत्र ' कर्तुः क्यङ् सलोपश्च ' अष्टा० III 1 11 which is explained by भट्टोजी as follows: उपमानात् कर्तुः सुबन्ताद् आचारे क्यङ् वा स्यात्। सान्तस्य तु कर्तृवाचकस्य लोपो वा स्यात् ।. According to मम्मट such forms contain वादिलुप्ता समासगा उपमा while विश्वनाथ takes them as having धर्मलुप्ता समासगा उपमा. The main point to determine is whether क्यङ् (and also क्यच् and णमुल्) convey the धर्म or are merely उपमाप्रतिपादक like इव and यथा. मम्मट holds the former view while विश्वनाथ holds the latter. cf. वादेर्लोपे समासे सा कर्माधारस्याचि क्यङि । कर्मकर्त्रोर्णमुलि...॥ का० प्र०X. 3, also cf ' आधारकर्मविहिते द्विविधे च क्यचि क्यङि । कर्मकर्त्रोर्णमुलि च स्यादेवं पञ्चधा पुनः ॥ सा० द० X. 19 धर्मलोपे लुप्ता इत्यनुषज्यते ।.' त्रिशूल A trindent. A frowned forehead appears to be divided into three parts which resemble the three blades of the त्रिशूल. आपिबन्निव Here आ = आसमन्तात् completely Here we have an उत्प्रेक्षा. V. L. पृथुललाटतट-घटितविकटभ्रुकुटिना दृष्टिपातेन आपिबन्निव, is very easy to construe. It has been adopted in the NSP. edition containing जगद्धर's commentary. But it does not appear to be in the usual style of भट्टनारायण's

prose in this play. Here ends the प्रस्तावना, for definition and detailed discussion of which see Introduction

The Main Scene.

An act in Sankrit dramatic literature is one long scene. But for convenience of understanding and appreciation it may be divided into several parts or scenes. Act I of the वेणीसंहार may be divided into three such parts or scenes (i) the conversation between भीमसेन and सहदेव ending with st. 14 (p. 1I) (ii) the conversation between द्रौपदी and her maid (from p. 11 l. 10 upto p. 12 l. 15), and (iii) the rest of the act (from p 12 l 17 upto the end) For a summary and critical appreciation of these see Introduction.

P. 7 l. 4 आर्य this is how elder brother is technically addressed in a Sanskrit play. cf 'आर्येति पूर्वजो भ्राता' or 'आर्येति चाग्रजः' सा० द० VI. 148. अनुमतमेव Agreeable indeed. भरतपुत्र=नट. We have already seen how the statement of the सूत्रधार is favourable to the पाण्डवs **ll. 5 f.** सहदेव here explains the words of that statement to भीमसेन. **l. 7** भीमसेन is very ironical and sarcastic here. संधेया. pot pass. part. of सम् + √धा with whom peace is to be effected. **l. 9** The ironical remark naturally rouses the anger of सहदेव. For, as he declares it, it is only for युधिष्ठिर's word that he and other पाण्डव's are suffering those indignities without any retaliation.

St. 9 राजा निषेद्धा न स्यात् चेत् क. तव अनुजः पदे पदे कृतवैराम् धृतराष्ट्रस्य तनयान् क्षमेत। [पथ्यावक्त्र].

St. 10 यत् खलु मम शिशोः एव कुरुभिः वैरं प्रवृद्धम्, तत्र आर्यौ हेतुः न भवति, न किरीटी, न च युवाम्। जरासंधस्योर.स्थलम् इव पुनर् अपि विरूढ संधि भीमः क्रुधा विघटयति; यूय घटयत। [शिखरिणी]

In this stanza भीमसेन is explaining to सहदेव how he (and none else) has all along been the object of hatred to the कौरवs. His case was, therefore,quite different from them all so much so that how-so-ever hard they may try to effect peace with कौरवs, he was sure to break it. This latter idea he makes more graphic and vivid by means of a simile based on the story of जरासन्ध's death at the hands of भीमसेन himself. जरासन्ध is the son of बृहद्रथ born of his two wives as a result of a mango fruit given by a sage for पुत्रप्राप्ति which they ate in halves. They gave birth to two halves

which later were joined into a fine whole by a demoness named जरा. This explains the name जरासन्ध. He was a great tyrant and had oppressed and imprisoned several princesses. When युधिष्ठिर planned to perform the राजसूय, कृष्ण went to जरासन्ध with भीम and अर्जुन; and there ensued a duel between him and भीम It continued for fourteen days. At last कृष्ण suggested to भीम the way to defeat जरासन्ध by splitting a blade of grass into two and throwing the halves in wrong directions. भीम took the hint, did accordingly and thus ultimately scored a victory over जरासन्ध. Now here the उर स्थल (i. e. the body) of जरासन्ध though torn into two by भीम again became whole. But at last भीम succeeded in splitting it into two halves without any hope of being re-united. The main point of comparison is that भीमसेन will split up once and for all, सन्धि (peace,) just as he split up (or tore asunder) जरासन्ध into two halves, inspite of all attempts to achieve it. The figure here is उपमा शिशोः एव when I was yet a mere boy, i. e from my very boyhood.

P. 8 l. 5 अतिसंभृतक्रोधेषु अतितरा सम्भृत· (gathered, enhanced) क्रोधः येषां तेषु. Note that the plural here is used to show respect (आदरार्थे). खिद्यते (√ खिद् 4 A) present in the sense of immediate Future according to the सूत्र ' वर्तमानसामीप्ये वर्तमानवद्वा ' अष्टा॰ III. 3-131. गुरुः Elder brother, **l. 7** These words of भीमसेन are highly ironical. He simply refuses to believe that युधिष्ठिर knows खेद (= anger). क्षमा is his all-in-all. Then in the stanza that follows he makes it clear as to how if at all युधिष्ठिर can have खेद (or anger) it is high time that he now directed it to the कुरुs and not to him (i. e. भीमसेन).

St. II नृपसदसि तथाभूता पाञ्चालतनयां दृष्ट्वा (अस्माभिः) वल्कलधरैः वने व्याधैः सार्धं सुचिरम् उषितम् । अनुचितारम्भनिभृतं विराटस्य आवासे स्थितम् । अद्य अपि गुरु खिन्ने मयि खेद भजति न (तु) कुरुषु ? [शिखरिणी].

तथाभूताम् This is explained by जगद्धर as ऋतुमतीं नग्नां च. This is however, not correct. तथाभूता means ' reduced to that condition of course by the enemy, and refers to the rough handling to which she was subjected by दुःशासन. (The idea is graphically described by दुर्योधन in Act II. 24 ab). The idea is so very unbearable to भीमसेन even now that he chooses to refer to it only in a very general way. But this has made it more emphatic than ever.

भीमसेन suggests that they actually witnessed indignities forced on their beloved in the very presence of other kings and yet did nothing to prevent or avenge it. (This is exactly what दुर्योधन has asked in II. 24 cd) वने व्याधै सार्धं etc. In this line भीम refers to other intolerable circumstances (viz their residence in the forest, association with hunters, and absence of good clothes) under which they had to labour for a very long time अनुचितारम्भनिभृतम् (अनुचितारम्भा. कन्यालङ्करणादिका तै निभृत i. e. गुप्त यथा स्यात् एवम्— जगद्धर). The last line has referred to the वनवास which पाण्डवs had to undergo for twelve years while this line refers to the अज्ञातवास which they had at the court of the king विराट In the विराटपर्वन् we are told how the पाण्डवs stayed at विराट's dwelling under various disguises. युधिष्ठिर became a ब्राह्मण named कङ्क, भीम became a सूद (a cook), अर्जुन stayed as a eunuch named बृहन्नला as instructor to the विराट princess उत्तरा, नकुल under the name ग्रन्थिक rmained as विराट's अश्वपति; and सहदेव assuming the name अरिष्टनेमि became his chief cowherd. द्रौपदी also could not escape this fate and remained as a सैरन्ध्री with सुदेष्णा, the queen of विराट गुरु. खेदं etc., This line has a काकु on it, as a result of which it suggests that it is not proper for युधिष्ठिर to be angry with him. He should rather direct it to be कुरूs cf. अत्र मयि न योग्य खेद कुरुषु तु योग्य इति काका प्रकाश्यते । का० प्र० III. जगद्धर takes मयि खिन्ने as loc. Abs. and explains the last line as follows: मयि खिन्ने सति गुरुः अद्यापि कुरुषु खेदं न वहति इति अन्वयः । Evidently this line has reference to सहदेव's remark in l. 5 above and must be accordingly interpreted. जगद्धर's explanation, therefore, is not acceptable दृष्ट्वा in the first line has again been differently construed by जगद्धर. He construes: तथाभूता पाञ्चालतनया दृष्ट्वा, वने उषित (residence, according to the सूत्र 'नपुंसके भावे क्तः अष्टा० III. 3. 114) च दृष्ट्वा, विराटस्यावासे अनुचितारम्भानिभृत स्थितम् च दृष्ट्वा गुरु. etc. According to this construction अस्माभिः is the subject of उषित and स्थितम् which both are to be understood as abstract nouns formed according to the सूत्र 'नपुसके भावे क्त.' अष्टा० III. 3. 114 which is explained by भट्टोजी as. क्लीबत्वविशिष्टे भावे कालसामान्ये क्तः स्यात्। जल्पितम् । शयितम् । हसितम् ।. This construction, however, is not acceptable; for according to it युधिष्ठिर would only be the द्रष्टा (observer) of the उषितम् and स्थितम् which in fact he has experienced equally along with others. Secondly it would make युधिष्ठिर the only द्रष्टा of the तथाभूता पाञ्चालतनया, though as a matter of fact

all the five पाण्डव's had seen her in that condition. But जगद्धर's construction would seem to have some justification if we take into consideration the ultimate व्यङ्ग्यार्थ which is conveyed in this stanza on the strength of काकु. It must first be remembered that भीमसेन is here in a mood to dissociate himself from all his brothers, more particularly युधिष्ठिर (cf. st. 12 d below). There is nothing wrong, therefore, if the statement neglects युधिष्ठिर and makes the other पाण्डवs (and not युधिष्ठिर also) the experiencers of उषित and स्थित (in lines 2 and 3) In fact according to this construction भीम is emphasising the fact that युधिष्ठिर has seen with his own eyes the indignities heaped on his wife (line 1) and also his brothers (lines 2 and 3). This should make it clear to युधिष्ठिर that his wife and brothers who have such indignities simply for his sake cannot be worthy objects of his wrath. In fact, if at all he is capable of having wrath, it should be directed to those who heaped such indignities on his dutiful brothers rather than to the brothers themselves The construction of जगद्धर would thus appear to be in keeping with the conclusion and the general trend of भीम and should, therefore, be accepted inspite of the difficulties shown above.

P. 9 l. 1 अतिचिर etc. अतिचिर प्रवृद्धेन अमर्षेण (anger) उद्दीपितः तस्य **l. 2** राजानम्. Note that भीम is sending word to युधिष्ठिर not as his elder brother (गुरु) but as a king. It may be remembered that सहदेव also in st. 9 above has referred to युधिष्ठिर as राजा. This reminds us of a similar situation in the रघुवंश where सीता, after she had been abandoned in the forest by लक्ष्मण at king राम's command, sends him a message which begins with the words वाच्यस्त्वया मद्वचनात् स राजा etc. (रघु० 14.).

St. 12 मया युष्मच्छासनलङ्घनांहसि मग्नेन स्थित नाम। स्थितिमताम् अनुजानाम् अपि मध्ये विगर्हणा प्राप्ता नाम। क्रोधोल्लासितशोणितारुणगदस्य कौरवान् उच्छिन्दतः मम (त्वम्) अद्य एकं दिवस गुरु न असि, न (वा) अह तव विधेयः (अस्मि।) (शार्दूलविक्रीडितम्).

भीमसेन in this stanza is expressing his willingness to undergo all the evil effects of his dissension from युधिष्ठिर. He openly declares that at least for this one day युधिष्ठिर is not his गुरु (elder brother) who is to be obeyed nor is he an obedient younger brother to him. He is aware that as a result of this he would be incurring the sin of transgressing his elder brother's word and would

be liable to censure at the hands of the public. But he does not mind. युष्मच्छासन etc. plunged (मग्न) in the sin of transgression of your word. (युष्माक शासनस्य लङ्घनम् एव अह तस्मिन्) V. L. लङ्घनाम्भासि plunged in the water of the लङ्घन of your word This reading is not quite good, for it loses sight of the factor of sin that would arise out of transgression of युधिष्ठिर's word. स्थितम् and प्राप्ता both past pass. participles used in the sense of immediate future. For they refer to the effects of शासनलङ्घन which are yet to come. विगर्हणा censure. स्थितिमत् keeping within proper limits of decorum. अनुजाना मध्ये can be understood in several ways (i) Among my younger brothers who would still remain obedient to their elder brother and would thus be स्थितिमत् while I will be transgressing his शासन and hence incurring censure from them. (ii) Among (i. e. along with) my younger brothers. The sense is 'I along with my younger brothers have incurred censure by remaining silent in spite of all the indignities heaped on me. This interpretation, however, is not true to facts. (iii) Among my younger brothers who will remain स्थितिमत् i. e. while my younger brothers remain स्थितिमत्, I shall be transgressing my brother's word and hence incurring censure from the people. But I do not mind doing so. This last is the best while the second one is the worst and hence to be rejected क्रोधोल्लासित etc. क्रोधेन उल्लासिता शोणितेन अरुणा च गदा यस्य It should be noted that the गदा is not yet उल्लासित or शोणितारुण. It is expected to be so in the war. This shows that the adjecives are proleptic. उच्छिन्दत Gen sing of उच्छिन्दत् (pr. part. of उद् + √छिद् 7 p). used to denote immediate future. एकं दिवसम् Accusative of time according to the सूत्र, कालाध्वनोरत्यन्तसंयोगे' अष्टा० II. 3. 5 This shows that भीम is seeking this liberty just for one day which will be enough for him to wreak vengeance on the कौरव's. Then, of course, he will be as usual an obedient younger brother to युधिष्ठिर as he has been upto now. गुरु An elder brother, who should be obeyed; विधेयः (वि + √धा to enjoin) who can be ordered, hence obedient. (younger brother). cf. आज्ञाविधेय (VI. 44).

P. 9 l. 9 उद्धतम् Haughtily. **l. 10** ff अये A particle expressive of wonder or surprise. सहदेव is surprised to see भीमसेन in this wrathful mood going toward पाञ्चाली's quarter. He, therefore, resolves to wait. But he is not kept long in this suspense; for

भीमसेन turns round and asks सहदेव to repair to युधिष्ठिर and adds that he would go to the armoury and arm himself. Actually, however, he is going towards पाञ्चाली's चतु शालक. This mistake on the part of भीमसेन clearly shows how beside himself he is with anger !

P. 10 l. 3 आमन्त्रयितव्यैव etc.. When made conscious of the mistake he was committing, भीमसेन thinks for a while and he is glad that he has committed the mistake. For he has, after all, to take leave of her Here we see how the mistake on the part of भीमसेन is utilised by भट्टनारायण to introduce by slow degrees the next two seencs. **l. 8** कृष्णागमनम् can he understood as (i) कृष्णायाः आगमनम् । (which is intended by सहदेव); and (ii) कृष्णस्य आगमनम् । (referring to the going of कृष्ण for negotiating peace, of which भीम is incidentally reminded). उपोद्घात (i) statement. cf उपोद्घात उदाहार· (अमर०) or (ii) A thought favourable to a relevant matter प्रकृतानुकूलिनी चिन्ता (जग०) It is a clever device used by भट्ट नारायण to switch the conversation on to the peace negotiations carried on by कृष्ण. But one wonders how सहदेव expected कृष्णा to go there in a short while. For otherwise his proposal to await her arrival would be futile . l. **10** पण condition **l. 12** अजातशत्रु This was how युधिष्ठिर was known. भट्टनारायण himself has explained the propriety of this expression through the mouth ofअश्वत्थामन् as ' न द्वेक्षि यज्जनमतस्त्वमजातशत्रु ' III.15b. पिधाय. Abs. of अपि + √धा to cover, with the अ (in अपि) dropped, according to the maxim· वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयो । आप चापि हलन्ताना यथा वाचा निशा दिशा । '. तेजोऽपकर्षः तेजस अपकर्षः Loss of spirit. भीमसेन is extremely pained (this is shown by अहह) to hear that युधिष्ठिर has fallen so low as to seek peace with only five small ग्रामs तेज here stands for क्षात्र तेजः in the stanza that follows. **l. 14** न त्वया etc. भीमसेन is so much averse to this idea of peace with five villages that he simply can't bear the sight of one who has conveyed it Hence he turns his face away from सहदेव. He goes a step further and declares that though सहदेव has conveyed the matter to him, it is as good as not conveyed. And though he has heard it, it is as good as not heard by him. What he means is that he utterly refuses to take cognisance of this news of peace negotiations.

St. 13 यत् तत् अस्य भूपते· ऊर्जितम् अत्युग्र क्षात्रं तेजः (आसीत्) तदपि अनेन तदा अक्षै· दीव्यता नूनं हारितम्। । (अनुष्टुभ्).

In this stanza भीमसेन is reiterating the idea that युधिष्ठिर has lost his क्षात्र तेज , यत् तद् that well known (तेज) cf. यच्छब्दस्य हि निकटे स्थित (तच्छब्द) प्रसिद्धि परामृशति ।। का० प्र० (Quoted by Prof. Gajendragadkar) Very often the pronoun तद् is used by itself in this sense cf. सा रम्या नगरी etc. ऊर्जित strong अत्युग्र very formidable. क्षात्र तेज A king is expected to use तेजः and क्षमा in proper combination cf. तेज क्षमा वा नैकान्त कालज्ञस्य महीपते ।' युधिष्ठिर is better known for his क्षमा rather than for तेजस्. One wonders, therefore, what exactly भीम means when he refers to the well-known तेजस् of his अक्षैर्दीव्यता (दीव्यता Instr. sing of दीव्यत् pr. part of √ दिव् 4 p to gamble). This root governs the acc. or the instr. of the अक्षs (dice) according to the सूत्र ' दिव. कर्म च ' अष्टा० I.4.3 [दिव साधकतम कारक कर्मसंज्ञ स्यात् । चात् करणसंज्ञम् । अक्षैरक्षान् वा दीव्यति । सि. कौ.].

P. 11 l. 3 नेपथ्ये is here utilised for introducing a new character on the stage. l 4 आत्मगतम् = स्वगतम् which is defined as यत्तु श्राव्यं न सर्वस्य स्वगत तदिहोच्यते । (भरत quoted by जग०) It must be observed here that a स्वगत speech in a drama is something not quite natural. Ordinarily such speeches are not spoken out at all. But in drama it has to be spoken out and loudly enough for the audience to hear. But they are स्वगत in the sense that they are not to be heard by the characters on the stage, though they are loudly spoken out भट्टिनी This is how a queen is addressed by servants in a Sanskrit drama. cf. 'राज्यपत्न्यस्तु सभाष्यां. सर्वा परिजनेन तु । भट्टिनी स्वामिनी देवी इत्येव नाटके बुधै. ॥' नाट्यशास्त्र 17 85 f. l. 4 याज्ञसेनी Daughter of यज्ञसेन (= द्रुपद), द्रौपदी.

St. 14. अद्य आर्ये क्रुद्धे यद् वैद्युतम् इव ज्योति सभृत तद् इयं कृष्णा प्रावृड् इव नूनं सवर्धयिष्यति ॥ [अनुष्टुभ्].

In this stanza सहदेव has very nicely explained his remark कष्टतरमापतितम्. भीम is already enraged and द्रौपदी's tears are sure to heighten his wrath. The stanza contains a fine उपमा. The ज्योतिः (= क्रोध) of भीम and इयं कृष्णा are the उपमेयs and वैद्युत ज्योतिः and प्रावृड् are the उपमानs. This is thus a compound simile with more than one उपमानs and उपमेयs. आर्य may be considered as the third उपमेय in this stanza and then मेघ, the corresponding उपमान, will have to be supplied. Thus we see that here we have three उपमेयs and three उपमानs. But only two of these उपमानs are उक्त

(directly expressed) while the third is only व्यङ्ग्य or अनुक्त When thus some उपमानs are उक्त and some are अनुक्त we get what is called the एकदेशविवर्तिनी (उपमा) cf. एकदेशविवर्तिन्युपमा वाच्यत्वगम्यते। भवेतां यत्र साम्यस्य। सा० द० X 24 f It may be observed that as a general rule no character is to enter on the stage in the absence of previous suggestion to that effect cf. नासूचितस्य पात्रस्य प्रवेश स्यात्। (भरत quoted by जग०) It may be interesting to study the various devices used for suggesting the प्रवेश of a पात्र on the stage. नेपथ्ये as we have seen is one of them.

P. 11 l. 8 तत. प्रविशति etc With the entrance of द्रौपदी begins the second scene of this act, consisting of the conversation between द्रौपदी and her maid. During this short scene भीमसेन and सहदेव have to remain silent on the stage and भट्टनारायण has shown his skill in accounting for this silence. For this see Introduction. **l. 10** नित्यानुबद्धकुरुवैर नित्यम् अनुबद्धं कुरुभिः वैरं येन स. **l 13** हञ्जे this is how a maid is addressed by her mistress cf. 'हञ्जे हण्डे हलाह्वाने नीचां चेटी सखीं प्रति।' अमर० बुद्धिमतिका is the name of the maid. She is clever enough to deserve this name as we shall see later. यदि महाराजः etc. द्रौपदी is sure about भीम's capacity. But she is afraid that युधिष्ठिर, the महाराज, will prevent भीम from putting his resolve into practice. For she is also sure that भीम inspite of his wrathful words will not go against युधिष्ठिर's word. Hence her only anxiety is to have युधिष्ठिर's आनुकूल्य for भीम's plans. Here भट्ट नारायण is, in fact, suggesting a problem that he himself is facing viz how to secure युधिष्ठिर's आनुकूल्य or to remove his प्रतिकूलत्व; and we see at the end of the act how that has been secured through the failure of कृष्ण's peace negotiations तन्नाथं प्रेक्षितुं etc. It is but natural that द्रौपदी should be eager to see भीमसेन who was her only hope of relief. After this जग० reads one more sentence. तदादेशय मे नाथस्य वासभवनम् which, however, is out of place here. For भीमसेन has already been waiting for द्रौपदी at her चतु शाल and is, therefore, naturally seen by the maid just there. Thus there is no question of द्रौपदी going to the वासभवन of भीमसेन

P.12. l. 8 अशृण्वन् Not hearing. भट्ट नारायण has shown his dramatic skill by making भीमसेन repeat his angry remark here which breaks off his silence on the stage which if continued for a long time would be undramatic. It is quite in keeping with his wrathful

mood and at the same time helps to convey his state of mind to the maid who conveys it to द्रौपदी. l. 9 प्रियं ते etc. भीम being beside himself with anger is certainly what would gladden द्रौपदी's heart. For thus alone could she hope for any relief from her indignities. l. 12 अवधीरणा disregard. This remark has an apparent contradiction. For अवधीरणा should result not in समाश्वास, but खेद. The figure, therefore, is विरोधाभास which is defined as 'विरोध सोऽविरोधेऽपि विरुद्धत्वेन यद्वच.' का० प्र० X. एकान्ते उपविष्टा भूत्वा etc. द्रौपदी now instead of going directly into the presence of भीमसेन resolves to watch him unnoticed and listen for herself what he is proposing to do next l. 16 from here starts the last scene of the act which has two focuses as long as द्रौपदी (along with her maid) is एकान्ते उपविष्टा and becomes unifocal when she is noticed by भीमसेन. किंनाम etc. The idea that युधिष्ठिर should propose peace with only five ग्रामs has so violently upset भीमसेन that he connot even believe in its accuracy, much less advisability. He, therefore, proceeds to declare what he would do inspite of युधिष्ठिर's peace negotiations.

St. 15: कोपात् कौरवशतं समरे न मथ्नामि (किम्), दुःशासनस्य उरस्तः रुधिरं न पिबामि (किम्), सुयोधनोरू गदया न सचूर्णयामि (किम्)। भवता नृपतिः पणेन संधिं करोतु (नाम)। [वसन्ततिलका].

In the first three lines भट्ट नारायण has made भीमसेन give expression to the three feats that he is going to perform in the great war. It may be observed that the last two of these feats form the subject of भीमसेन's प्रतिज्ञा and have been repeatedly mentioned in this play. Cf II. 28 ab, III 47 c; IV. 1, V. 28. With काकु in these lines we get three rhetoric questions which show the certainty of भीम's performance of these feats. संधिं करोतु etc. In this line युधिष्ठिर is referred to as भवता नृपति· (your king) suggesting thereby that they might obey him as their king, but as for himself, he does not look upon him as his king any longer He will not, therefore, be fettered in whatever is done by him. The king may effect peace with पण if he will. But he (i e. भीमसेन) will not be a party to it. He will wreak his vengeance by the three feats described above. पणेन may mean (i) On that condition (i e. of having five ग्राम's referred to in the preceding sentence and also in I. 16), (ii) On any condition that he likes, or (iii) On a पण (a small coin) i. e. on any worthless terms. The first, of course, is the best.

P. 13 l. 5 जनान्तिकम् is defined as त्रिपताकाकरेणान्यानपवार्यान्तरा कथाम् । अन्योन्यामन्त्रणं यत्स्याज्जनान्ते तज्जनान्तिकम् ॥ द० रू० I. 65 f. This is a stage direction which shows that the speech that follows is meant to be heard only by that character to whom it is addressed, but not by others. In the present case it is to be noted that though the speech is addressed to भीमसेन it is not heard by him. In fact द्रौपदी is not noticed by भीमसेन upto now. It is only a matter of chance that भीमसेन repeats st. 15 as if in obedience to the request of द्रौपदी. The purpose served by this जनान्तिक speech is only to give the audience a glimpse into द्रौपदी's heart. **l 9 अव्युत्पन्न इव** As if devoid of any significance (व्युत्पत्ति). सहदेव implies that युधिष्ठिर's proposal for peace is not without any significance. This significance is made clear in the course of conversation by सहदेव It may be observed that this व्युत्पत्ति is only an invention of भट्ट नारायण. Its merits and defects are discussed below.

St. 16. इन्द्रप्रस्थं वृकप्रस्थ जयन्त वारणावत (इति) चतुर ग्रामान् कंचिद् एकं पञ्चम च (ग्राम) (न) प्रयच्छ ॥ (अनुष्टुभ्).

इन्द्रप्रस्थ is the capital of the पाण्डवs. Its original name is खाण्डवप्रस्थ. But it came to be so called because it was built anew by विश्वकर्मन् at इन्द्र's command **वृकप्रस्थ** and **जयन्त** cannot be identified. **वारणावत** is the place where दुर्योधन had the जतुगृह erected for the पाण्डव's (For the जतुगृह incident see Notes on I. 8 above). Here we have to note that four ग्रामs are mentioned by their names, while the name of the fifth is not mentioned. This fact also has some व्युत्पत्ति behind it as सहदेव explains it later. **कंचिदेकं च पंचमम्** is sometimes differently explained as follows:— पञ्च (i. e. पञ्च भूतानि, the five elements) by लक्षणा means पञ्चमहाभूतात्मक देह; and पञ्चम means 'that which destroys (माति) the body' which ultimately means 'war' (सग्राम). पञ्च (=पञ्चभूतानि, लक्षणया तदात्मकं देह) माति इति पञ्चम सग्राम ।. Thus what is meant by युधिष्ठिर on the whole is that दुर्योधन should give him war i. e. should be ready for war. This explanation, however, is not acceptable; for it is against all that we know of युधिष्ठिर and is extremely far-fetched and unusual. Nor is it even remotely suggested by सहदेव who is out to expound the व्युत्पत्ति. Had this व्युत्पत्ति been intended भट्ट नारायण would not have left it unnoticed in सहदेव's exposition of it.

P. 14. l. 5 प्रतिनाम (नाम्ना नाम्ना इति) is an अव्ययीभाव compound and means 'naming them one by one'. °प्रार्थनया and अकीर्तनात् are तृतीया and पञ्चमी in the sense of हेतु (Cf 'हेतौ' अष्टा॰ II. 3. 23, and 'विभाषा गुणेऽस्त्रियाम्' अष्टा॰ II 3. 25). विषभोजन etc. इदं means this i. e this naming of four ग्रामs in particular in the संदेश of युधिष्ठिर to सुयोधन. This is, I think (मन्ये), an exposition of the अपकारस्थानs (places of the offences) From the way in which the naming of the four ग्रामs is sought to be explained by सहदेव, one expects to have a mention of four अपकारs corresponding to the four ग्रामs But curiously enough only three अपकारs (viz. विषभोजन, जतुगृहदाह and द्यूतसभा) are mentioned, though, of course, room is left for any further addition to the list by the word आदि at the end of the compound expression A comparison with I, 8 above would suggest पाण्डववधूकेशाम्बराकर्षण as the fourth अपकार a direct mention of which has been avoided by सहदेव possibly because it was too much for him to mention or even perhaps because by this time he has noticed द्रौपदी's presence nearby. (That सहदेव was aware of द्रौपदी's arrival there long before भीमसेन is clear from his remark आर्ये, का खलु वेलात्रभवत्याः प्राप्तायाः । p. 15 l 6) But though thus we get four अपकारs corresponding to the four ग्रामs specifically mentioned by युधिष्ठिर, it is not easy to connect them with one another It is evident that the अपकारs are not mentioned in the same order in which the ग्रामs are named. For we know for certain that वारणावत which is mentioned last is the place of जतुगृहदाह which has the second place in the अपकारs. Nor is जगद्धर of any help in this connection. He merely remarks : 'विषभोजनेत्यादौ यथायोग्य कुशस्थलेत्यादिसबन्ध । विषभोजनादेस्तत्तत्स्थाने वृत्तत्वात् तत्तत्स्मरणम् ।' From this it would appear that he reads कुशस्थल (possibly in the place of वृकस्थल) and that he held that the ग्रामs are connected with those अपकारs. On what authority, however, he has based his belief it is not quite clear The महाभारत gives the names differently as follows —'अविस्थल वृकस्थलं माकन्दीं वारणावतम् । अवसान भवत्वत्र किंचिदेकं च पञ्चमम् ॥' But it is not very easy to see any connection of even these names with the अपकारs mentioned here. In the absence of any definite clue to the exact connection of the ग्रामs with the अपकारs, this attempt of expounding the व्युत्पत्ति is bound to be confusing. There can, however, be no doubt that भट्ट नारायण did intend to connect these ग्रामs

with the several अपकारs, on what authority it is not possible to say in the present state of our knowledge about the महाभारत incidents l. 7 एवं कृते etc. All this exposition of सहदेव has fallen flat on भीमसेन's ears, for he has not been able to make any thing out of it all. भीमसेन is a soldier rather than a politician. l. 8f. सहदेव now tries to explain the good points about this mode of sending a message In the first instance it shows युधिष्ठिर's apprehension of स्वगोत्रक्षय and his desire to avoid it if possible, and at the same time it exposes दुर्योधन completely showing how he is not open to peace. Whether युधिष्ठिर himself had these ideas in his mind when he sent the message to दुर्योधन is highly doubtful. भट्ट नारायण has, however, tried to give us a new interpretation of the well-known fact and at the same time shown how that interpretation, howsoever liked by politicians, would hardly appeal to straightforward soldiers like भीमसेन l 10 सर्वमप्येतद् etc भीमसेन proceeds to show the futility of the व्युत्पत्ति expounded by सहदेव For after all this ado, the result is next to nothing. कुरुराजस्य असंधेयता required no further प्रतिपादन; for it was already प्रतिपादित when the पाण्डवs, (when they went to the forest), had avowed the destruction of कुरुकुल This they had to do because कुरुराज was quite असंधेय So कुरुराजस्य असंधेयता required no further proof and hence that part of the व्युत्पत्ति given by सहदेव is useless. As for the other part भीमसेन holds a different view altogether. In principle he does not agree that युधिष्ठिर should be apprehensive of धार्तराष्ट्रकुलक्षय On the contrary such क्षय, he suggests, would be a matter of pride (and not shame) to them The folly of this idea he has exposed in the stanza that follows. One point however must be noted in this connection. सहदेव in his exposition of the व्युत्पत्ति has referred to स्वगोत्रक्षय as the object of युधिष्ठिर's apprehension, while भीम has referred to धार्तराष्ट्रकुलक्षय when he refutes the view of सहदेव as being foolish. स्वगोत्रक्षय certainly is wider than धार्तराष्ट्र कुलक्षय. And it is evident that war, if it ensues, would result not only in the धार्तराष्ट्रकुलक्षय but स्वगोत्रक्षय, the क्षय of the whole race of the कौरवs and the पाण्डवs together. Secondly युधिष्ठिर is apprehensive (आशङ्किन्) and not ashamed at the idea of स्वगोत्रक्षय. भमिसेन, however misunderstands the import of स्वगोत्रक्षयाशङ्कि हृदयम्' as धार्तराष्ट्रकुलक्षयलज्जित हृदयम्. This of course, can be explained on the basis of the fact that भमिसेन is beside himself with wrath.

St. 17: क्षाधात् शत्रुकुलक्षयः युष्मान् लोके ह्रेपयति । दाराणा सभाया केश-कर्षणं (पुन युष्मान्) न लज्जयति ॥ (अनुष्टुभ्)

In this stanza भीमसेन is exposing the absurdity of the first point in the व्युत्पत्ति as explained by सहदेव above. What he means to point out is that शत्रुकुलक्षय is, in fact, a matter of pride for a क्षत्रिय, but युधिष्ठिर is, curiously enough, abashed at it. On the other hand दाराणा सभाया केशकर्षणम् is surely a matter for लज्जा for any क्षत्रिय worth the name (Cf II. 25 d). But युधिष्ठिर feels no shame for it. This shows that युधिष्ठिर has a perverse mentality.

P. 15. l. 3 **अपि तावत्** at least. **विस्मार्षीं** Aor. 2nd pers. sg. of वि + √स्मृ with the augment अ dropped owing to मा according to the सूत्र ' न माङ्योगे ' अष्टा० VI. 4 74. It should be noted that with मा the aorist is used generally to convey the sense of the Imperative Technically, however, aorist with मा may stand for any other tense or mood according to the सूत्र 'माङि लुङ्' अष्टा० III. 3. 175. **चिरयति** pr 3rd sing of Denom. of चिरम्. चिरं i. e. विलम्ब करोति. **l. 6** **का खलु वेला** long time, much time. **अत्र-भवत्याः प्राप्ताया** note the idiomatic use of the Genitive of words expressive of an occurrence (a past pass-part), with words expressive of time that has elapsed since then **l. 10** **मन्यु** Anger. **उदासीनेषु** Indifferent, naturally because then she could not hope for any relief. **l. 12** **अपगतपरिभवम्** अपगतः परिभवः यस्य तम् whose insult is removed i. e avenged **समर्थयस्व** Imper. 2nd sing. of सम् + √अर्थ 10 A to think, to consider cf. तान्निशम्य भवता समर्थये भग्न-शृङ्गामिव वीर्यमात्मन.' रघु० XI 72 **l. 13** **उद्विग्नम्** past pass. part of, उद् + √विज् 6 A **p. 16 l. 1** **युष्मासु संनिहितेषु** when or as long as you are nearby. Loc. Abs construction according to the सूत्र यस्य च भावेन भावलक्षणम् ' अष्टा० l ७ **किमावेदितेन** किम् = what is the use of, governs the instr cf. ' धृतायुधो यावदह तावदन्यैः किमायुधैः ' III 46.

St 18: पाण्डुपुत्रेषु जीवत्सु दूरमप्रोषितेषु च पाञ्चालराजतनया यद् इमां दशाम् आवहते (तत् किमावेदितेन) । (अनुष्टुभ्)

What भीमसेन means to say here is that the very fact that द्रौपदी is labouring under this condition (इमा दशा वहते) itself is an answer to his question so that there is no further need to state the उद्वेगकारण in so many words. **इमां दशाम्** is to be understood, in the light of the stage direction केशानवलोक्य, as referring

to द्रौपदी having her hair not properly tied in a braid. It was customary in Ancient India for women to wear loose hair (or एकवेणी) when their husbands were away on a journey (प्रोषित) or dead. द्रौपदी is having her hair like that though her husbands were neither प्रोषित nor dead. जीवत्सु पाण्डुपुत्रेषु etc. Loc. Abs. construction. पाञ्चालराजतनया = पाञ्चालतनया (I. 11). पाञ्चाल means (i) A country of that name or (ii) king of that country or (iii) people of that country. पाञ्चाल has the first sense in पाञ्चाल-राजतनया and the second in पाञ्चालतनया.

P. 16 l. 9 **इतोऽप्यधिकतरम्** Greater than even this (i. e. what is referred to in st. 18). **l. 11** **किं नाम** etc. These words of भीमसेन may be interpreted as an expression of a rude surprise received by भीमसेन (as we have done it in the translation) or may be taken merely to signify वितर्क which is the sense often conveyed by किम् used with नाम. Then translate: '*What possibly can be greater than this*?'. भीमसेन is unable to think of any insult greater than केशाम्बराकर्षण in the राजसभा and hence asks बुद्धिमतिका to state it.

St. 19: कौरव्यवंशदावे अस्मिन् कः एषः एनां मुक्तवेणीं कृष्णां धूमशिखाम् इव स्पृशन् शलभायते। [अनुष्टुम्].

भीमसेन is so much enraged at the idea of a fresh insult on द्रौपदी, that he at once threatens that unknown party with instantaneous death in the fashion of a moth attacking fire. कौरव्य This word requires some elucidation. According to the सूत्र 'कुरूनादिभ्यो ण्यः' अष्टा॰ IV. 1. 172 we get कुरु + ण्यः = कौरव्य meaning कुरोः अपत्यं कुरूणां राजा वा I. But according to सूत्र 'तद्राजस्य बहुषु तेनैवास्त्रियाम्' अष्टा॰ II. 4. 62 if we explain the expression as कुरोः अपत्यानि (i. e. बहुवचन) the expression will have its य dropped and we shall have only कौरवः which is the usual expression. We must, therefore, take the expression कौरव्य as being in the singular only. Then कौरव्यवंशः would mean कौरव्यस्य (i. e. दुर्योधनस्य) वंशः. But there are cases like अनिःशेषितकौरव्यम् (I. 26b) and कौरव्याः पशवः etc. (I. 25c) where it is impossible to take कौरव्य in the singular. भट्टोजी दीक्षित in his सिद्धान्तकौमुदी raises the question as to how these forms can be obtained or justified and answers it by stating that it can be done by applying the सूत्र 'तत्र साधुः' अष्टा॰ IV. 4. 98. But even after applying this सूत्र we shall have कौरव्य + यत् (i. e. य) [कौरव्ये साधवः]

and to have the final form कौरव्या॰, the यत् has to be dropped. This is done according to the सूत्र 'आपत्यस्य च तद्धितेऽनाति' अष्टा॰ VI. 4. 151. Thus ultimately we get the expression कौरव्य (in the plural) in the sense of कुरोः अपत्ये साधवः (i. e. persons who are beneficial to कौरव्य or दुर्योधन). These naturally would be दुर्योधन's brothers (more than others). The expression कौरव्याः, however, signifies not merely दुर्योधन's brothers but even दुर्योधन; and this it can do, as Prof. Gajendragadkar has shown (i) by arguing that दुर्योधन is the most beneficial to himself (as naturally every one will be to oneself) and as such can be directly signified by the expression along with others, or (ii) by dissolving कौरव्याः as कौरव्य. (i. e दुर्योधनः) च कौरव्याः (i e. his brothers) च and taking it as an एकशेषद्वन्द्व. कौरव्यवंशदावे अस्मिन् अस्मिन् refers to भीमसेन. Here भीम is said to be दाव (forest conflagration) and we have a रूपक. But this रूपक we can't understand and appreciate unless we notice the other रूपक which lies at its bottom. This we get in कौरव्यवश where there is a pun on the word वश which means (i) Race, कुलम् or (ii) a bamboo. Thus कौरव्यवंश really stands for कौरव्यवशवंश (कौरव्यवशः एव वशः). Now it is easy to see that भीम is called दाव because कौरव्यवश is called वश (bomboos); for भीम is as destructive to the कौरव्यवश as दाव is to वंश. Thus here we have two रूपकs, one of which is caused by the other. Such रूपक's together form what is called परम्परित-रूपक, which is defined by विश्वनाथ in his सा॰ द॰ as यत्र कस्यचिदारोपः परारोपणकारणम्। तत्परम्परितं श्लिष्टाश्लिष्टशब्दनिबन्धनम्॥ X. 29. This रूपक is of the श्लिष्टपरम्परित type because the word वश in it is श्लिष्ट. शलभायते pr. 3rd sing of the क्यङ् formation from शलभ (a moth) शलभः इव आचरति, formed according to the सूत्र 'कर्तुः क्यङ् सलोपश्च' which gives us an उपमा as has been discussed above. मुक्तवेणीं etc. The उपमा is continued in this line. मुक्तवेणी कृष्णा (i. e, द्रौपदी) is the उपमेय, and धूमाशिखा is the उपमान. Thus we have here two उपमेयs (viz. कः and कृष्णा) and two उपमानs (viz. शलभः and धूमशिखा) giving us together what may be called a साङ्ग उपमा (a composite उपमा). But this उपमा is dependent on the रूपक in the absence of which there would be no sense in comparing कृष्णा with धूमशिखा and कः with शलभः. The two figures रूपक and उपमा in this stanza are, therefore, interdependent and therefore related to one another by अङ्गाङ्गिभाव. Hence the figure in the stanza as a whole is सङ्कर

which is defined as अविश्रान्तिजुषामात्मन्यङ्गाङ्गित्व तु सङ्करः।' का०प्र० X. Also cf. अङ्गाङ्गित्वेऽलङ्कृतीनां तद्वदेकाश्रयस्थितौ । सदिग्धत्वे च भवति सङ्करस्त्रिविधः पुन । सा० द० X 99. जगद्धर reads बद्धवेणीं (instead of मुक्तवेणीम्) and remarks: बद्धवेणीमित्यत्र भूतार्थक्तप्रत्ययस्यासाधुत्वमग्रे वेणीबन्धनादित्यदेश्यम्। वेण्यास्तदा बद्धत्वादग्र उन्मोकस्य कथनात्। अत एव वेण्याः सहार उन्मोकोऽत्रेति ग्रन्थनामापि घटते ।. Thus it appears that according to जगद्धर the play is called वेणीसहार not because the hair are tied but because they are loosed. He also says that toward the end also we are told of not बन्धन but of उन्मोक only, for वेणी was बद्ध at that time. This in its turn justifies the expression बद्धवेणी with the past pass. part. बद्ध therein, to which an objection is raised by some critics. After all this, however, it would appear that जग० is not quite right in his explanation of the significance of the title वेणीसहार and once the title is taken as referring to the tying up of the hair, naturally we have to prefer मुक्तवेणीम् to बद्धवेणीम् एनाम् use of एनाम् (which is an optional form) is admissible only in the case of अन्वादेश (a second reference). Here in the absence of such अन्वादेश the use of एनाम् is objectionable. More correctly we should have एताम्. An attempt is made to show that there is अन्वादेश by taking अस्मिन् as referring to द्रौपदी. This construction makes द्रौपदी the दाव of the कौरव्यवश, and creates a difficulty in the interpretation of the remaining stanza. Some critics then find fault with भट्टनारायण and father their confusion on him. But as we have already seen above भीमसेन is the दाव and द्रौपदी is (not the दाव as these critics suppose, but) धूमशिखा and क. is शलभः. Thus interpreted the stanza presents no confusion or difficulty whatever. It is better to say that एनाम् is wrongly used by the author for एताम् rather than father on him a confusion of ideas. Other instances of deviations from पाणिनि's rules are not wanting in भट्टनारायण's work.

P. 17 L. 1 देवी Queen i. e. द्रौपदी. अमरकोश draws a distinction between देवी and भट्टिनी in the line: ' देवी कृताभिषेकायामितरासु तु भट्टिनी'. This distinction is not, however, observed by भट्ट नारायण. अम्बा Mother i. e. कुन्ती. सपत्नी समानः पतिः यस्याः सा. **l. 5** युक्तमेतत् It should be noted that even in angry mood, भीमसेन appreciates the proper etiquette observed by द्रौपदी and others. **l. 8** स्थानम् A proper place i. e. reason. **l. 13 f** कस्मादिदानीमपि etc. The request on the part of the पाण्डवs for पञ्च ग्रामs was a sure

indication of the fact that they have now given up their idea of revenge. Consequently द्रौपदी now should not expect that भीम, true to his प्रतिज्ञा, would tie up her hair with his hands gory with दुःशासन's blood. It was only in this hope that she had not tied up hair upto now. But that hope now being shattered by the पञ्चग्रामप्रार्थना it was time that द्रौपदी should tie up her hair rather than keep them loose. The question put to द्रौपदी by भानुमती, simple as it apparently is, is very sarcastic and hence insulting.

P. 18. l 1 सहदेव श्रुतम् In two words भीमसेन has quite eloquently conveyed to सहदेव the necessity of taking immediate steps against the कौरवs rather than carrying on peace negotiations with them as is being done by युधिष्ठिर. **l. 2** उचित formed from √ वच् according to the सूत्र 'रुचिवचिकुंचिकुटिभ्य' कितच्, उणादि. 4.196 कलत्रम् wife. क्षीरस्वामिन् derives the word as कल (i.e. दुर्बल) त्रायते कलत्रं कलयति वा ।. cf. 'कलत्र श्रोणिभार्ययोः' अमर०

St. 20 स्त्रीणा हि चेतांसि (भर्तुः) साहचर्याद् भर्तृसंदृशानि भवान्ति । मधुरा अपि हि वल्ली विषविटपिसमाश्रिता (सती) मूर्छयते ॥ (आर्या)

In this stanza सहदेव tries to prove his view regarding the metamorphosis in the character of a woman by drawing an illustration from nature. मधुरा वल्ली (fem.), if it grows on a विषविटापिन् (masc.), becomes herself विषमयी and causes swoon. This rule observed in nature, is now transferred to the human world to have the general statement made by सहदेव in the first half of this stanza. Thus in this stanza we have a general statement (in the first half) which is supported by a particular statement (in the second half). Hence the figure in this stanza is अर्थान्तरन्यास which is defined as सामान्य वा विशेषो वा तदन्येन समर्थ्यते । यत्र सोऽर्थान्तरन्यासः साधर्म्येणेतरेण वा । का० प्र. X 23. भर्तृसदृशानि = भर्तृचेत सदृशानि. मूर्च्छयते according to the सूत्र 'स्वरितञितः कर्त्रभिप्राये क्रियाफले' अष्टा०I. 3.78 आत्मनेपद forms can be used only if the result of the action accrues to the agent. Here, however, the मूर्च्छा accrues not to the agent viz. वल्ली but to the person who eats it. Some critics, therefore, read मूर्छयति instead of मूर्च्छयते. But the distinction between the पदs is not strictly observed by Sanskrit writers who seem to have used both the पदs promiscuously. **V. L.** विषविटपसमाश्रिता resorting to poisonous branches. विषविटप. = विषशाखाविस्तारः। (जग० who quotes 'विस्तारो विटपोऽस्त्रियाम्'

अमर०). But even he declares that विषविटपिसमाश्रिता is a better reading. Cf. कश्चित् 'विषविटपिसमाश्रिता' इति पाठ । स तु मनोहर । (जग०).

P. 18 l 6 यदि परिजनहीना etc. This is a gentle rebuke to भीम who has committed a blunder in expecting द्रौपदी to give a reply when her परिजन like बुद्धिमतिका was there This statement and the actual reply that she has given to भानुमती's question show that she is really बुद्धिमतिका. **l. 8 भवत्या** भवती is generally used to address ladies of higher status. But भीमसेन has used it here to address a maiden just to show his appreciation of her smartness. **l 9 केशहस्त** Beautiful tresses of hair. Cf. 'पाश पक्षश्च हस्तश्च कलापार्था कचात्परे' अमर. **युष्माकममुक्तेषु** etc. We have already seen above that मुक्तकेशs are worn by प्रोषितभर्तृकाs or widows. Thus the suggestion of बुद्धिमतिका's reply is that द्रौपदी's hair will be tied up only after they (i e. भानुमती and others) are widowed and thus have their hair मुक्त. If these hair are to be tied, there must be some other hair to take their place and be मुक्त like them This is a Loc. Abs. construction according to the सूत्र 'यस्य च भावेन भावलक्षणम्' अष्टा० II. 3. 37. The figure here is अप्रस्तुतप्रशंसा which occurs when instead of stating a matter directly it is suggested by stating its effect. Here बुद्धिमतिका in fact wants to say भवतीषु अविधवासु सत्सु or दुर्योधनादिषु अहतेषु. But instead of stating this directly she suggests it by stating the effect thereof and saying युष्माकम् अमुक्तेषु केशहस्तेषु. Hence the figure as कार्ये प्रस्तुते कारणोक्तिरूपा अप्रस्तुतप्रशसा. मम्मट defines अप्रस्तुतप्रशसा as 'अप्रस्तुतप्रशसा या सा सैव प्रस्तुताश्रया। कार्ये निमित्ते सामान्ये विशेषे प्रस्तुते सति। तदन्यस्य वचस्तुल्ये तुल्यस्येति च पञ्चधा ॥ K. P. X 12 f. **l. 12 अस्मत्परिजनोचितम्** What is worthy of our attendant. By अस्मत् very likely भीमसेन is referring to himself as apart from युधिष्ठिर; and what he means to suggest is that she has not acted like an attendant of युधिष्ठिर. By this reply भीमसेन is too much roused and at once makes a solemn declaration of his प्रतिज्ञा once again.

St. 21 चञ्चद्भुजभ्रमितचण्डगदाभिघातसंचूर्णितोरुयुगलस्य सुयोधनस्य स्त्यानावनद्धघनशोणितशोणपाणि. भीम., हे देवि, तव कचान् उत्तंसयिष्यति। (वसन्ततिलका).

In this stanza भीमसेन is giving a fresh assurance to द्रौपदी that he will decorate her hair with his hands gory with the blood of दुर्योधन breaking his thighs with his mace. चञ्चद्भुज etc. चञ्चद्भ्यां भुजाभ्यां भ्रमितायाः चण्डायाः गदायाः अभिघातैः सम्यक् चूर्णितम् ऊर्वोः युगलं यस्य

तस्य. सुयोधनस्य Note that the eldest son of धृतराष्ट्र is known as दुर्योधन as well as सुयोधन स्त्यानावनद्ध etc. स्त्यान च अवनद्धं च घन च यत् शोणित तेन शोणौ पाणी यस्य असौ This is a सापेक्ष समास like गङ्गायाः सलिलाक्लिन्नः (Wet with the water of the गङ्गा) Such compounds though defective are yet admitted according to the dictum 'सापेक्षत्वेऽपि गमत्वात् समासः' which has been discussed above उत्तंसयिष्यति second Fut 3rd sing of the denom. of उत्तस (m) a chaplet on the head उत्तसय् to tie, bind up. **V. L.** उत्तम्भयिष्यति (Causal of उद् + √स्तम्भ्) adopted by जगद्धर who paraphrases it by बन्धयिष्यति.

P. 19 l 5 **सर्वथा अनुगृह्णन्तु** etc. द्रौपदी has no doubt regarding the capacity of भीम But she is not sure that भीम would be allowed by his brothers (particularly युधिष्ठिर) to bring this प्रतिज्ञा into action. So the fulfilment of भीम's प्रतिज्ञा is now dependent on only one thing viz. the consent and support of his brothers. **l. 8** अनुगृहीत etc सहदेव readily declares that they would support it. But it must be observed that सहदेव's assurance is of little consequence. The main person who matters in this connection is युधिष्ठिर. But he is still trying to negotiate peace through कृष्ण as we have already been told. But भट्ट नारायण has timed his incidents so ably that the failure of these peace negotiations (which form the only obstacle in the way of the fulfilment of भीम's प्रतिज्ञा) comes just at this juncture so that now the road is all clear for भीम to put his प्रतिज्ञा into action. l. 9 नेपथ्ये. We have already observed how नेपथ्ये has been put by भट्ट नारायण to several uses, particularly to give an impetus to the action whenever it would appear to be heading towards a stand still. Here the कलकल behind the curtain is the ध्वनि of दुन्दुभि (= समरदुन्दुभि) which is followed by the narration of an incident which ended the negotiations to be followed by another नेपथ्ये declaration that the fire of युधिष्ठिर's wrath is now blazing up in the कुरुवन.

St. 22: मन्थायस्तार्णवाम्भ प्लुतकुहरचलन्मन्दरध्वानधीर, कोणाघातेषु गर्जत्प्रलयघनघटान्योन्यसंघट्टचण्डः कृष्णाक्रोधाग्रदूत कुरुकुलनिधनोत्पातनिर्घातवात अस्मत्प्रतिरसितसखः अय दुन्दुभि. केन ताड्यते । (स्रग्धरा)

In this stanza भीम describes the sound of the drum and asks who (or rather why) drum was being beaten. मन्थेन आयस्तस्य अर्णवस्य अम्भसा प्लुतानि कुहराणि यस्य स मन्थायस्तार्णवाम्भ.प्लुतकुहरः। तादृशः च चलन् च मन्दर तस्य ध्वान इव धीर । मन्थ = मन्थनदण्ड, a churning handle (जगद्धर); better still मन्थन (churning). आयस्त p. p. p. of आ+√यस्

agitated, violently shaken. प्लुत p p. p. of √प्लु inundated, flooded. जगद्धर paraphrases it by व्याप्त (pervaded, occupied). कुहर caves or caverns (of the मन्दर), जगद्धर takes it to mean मध्य (obviously referring to the अर्णवाम्भ) The reference is to the story of देवs and असुरs churning the ocean with मन्दर पर्वत in order to secure the well known fourteen रत्नs This incident is often referred to in Ssnskrit literature cf. 'अब्धिर्लङ्घितएव वानरभटैः किन्त्वस्य गम्भीरतामापातालनिमग्नपीवरतनुर्जानाति मन्थाचल ।' अ० राघव, रत्नैर्महार्हैस्तुतुषुर्न देवा न भेजिरे भीमविषेण भीतिम् । सुधा विना न प्रययुर्विरामं न निश्चितार्थाद् विरमन्ति धीराः ॥. The names of the fourteen रत्नs are enumerated in the following stanza लक्ष्मीः कौस्तुभपारिजातकसुरा धन्वन्तरिश्चन्द्रमा गावः कामदुधा सुरेश्वरगजो रम्भादिदेवाङ्गना । अश्व सप्तमुखो विषं हरिधनुः शङ्खोऽमृतं चाम्बुधे रत्नानीह चतुर्दश प्रतिदिनं कुर्वन्तु वो मङ्गलम ॥ कोणाघातेषु कोणस्य आघातेषु. कोण a drum-stick. अमर gives वीणादिवादनम् as a synonym for कोण. °वादन = An instrument of playing on वीणा etc. क्षीरस्वामिन् writes कुणत्यनेन कोणो वादनकाष्ठ ढक्काद्युपयोगी, कुण शब्दे । This is the more natural sense of the word कोण and we accept it here जगद्धर, however, apparently on the authority of भरत (which he has quoted) takes कोणाघात to mean a very huge noise of a hundred centuries of भेरी combined with that of a thousand centuries of ढक्का beaten simultaneously (Cf ढक्काशतसहस्राणि भेरीशतशतानि च । एकदा यत्र हन्यन्ते कोणाघातः स उच्यते ।). This sense of the expression कोणाघात hardly suits the context here and has therefore, to be rejected. गर्जत्प्रलय० गर्जता प्रलयघनाना घटानाम् अन्योन्य सघट्टः इव चण्डः ।. The idea of प्रलय with all its destructive forces has been described above under the word कल्पान्तानल on p 216 above. For vivid reference to the same idea by भट्ट नारायण himself see III. 8 below; also read III. 4 describing the श्रवणभैरवः महोदधे रवः. अग्रदूत (अग्रगामी दूतः) Harbinger, fore-runner कृष्णा = द्रौपदी. कुरुकुल etc. कुरुकुलनिधनस्य उत्पातः (i. e. उत्पातभूतः) निर्घातवात (stormy wind). निर्घात is explained as: 'वायुना निहतो वायुर्गगनाच्च पतत्यधः। प्रचण्डघोरनिर्घोषो निर्घात इति कथ्यते ॥' and means 'the noise of contending winds etc. in the sky' (Apte's Dictionary). निर्घातवात, therefore, may be explained as निर्घातयुक्तः वातः as a मध्यमपदलोपी समास. अस्मत्सिंहनाद etc. अस्माकं सिंहनादस्य यत् प्रतिरासितं (=प्रतिध्वनि.) तस्य सखा. सखिन् at the end of a तत्पुरुष compound is changed to सख according to the सूत्र 'राजाह सखिभ्यष्टच्' अष्टा० V. 4 91. सिंहनाद War-cry. 'क्ष्वेडा तु सिंहनाद. स्यात्' अमर० क्षीरस्वामिन् explains it as सिंहानामिव नदनं भटानाम्

सिंहनादः l. केन ताडयते is loosely used for केन कारणेन or किमिति ताडयते। cf द्रौपदी's question on p. 22 l 7. V. L. ताडित would make it a matter of the past. But the दुन्दुभिताडन is going on continuously, which idea can be conveyed by ताडयते. Hence ताडयते is to be preferred to ताडितः The figure in the first line is वादिलुप्ता समासगा उपमा, for the उपमान (°मन्दरध्वान), साधारण धर्म (=धीर), and उपमेय (=अय दुन्दुभिः) are mentioned, while वादि (i. e. औपम्यवाचक शब्द) is not mentioned or is लुप्त, and the उपमान and साधारण धर्म are combined into a समास. प्रलयघन etc. also has समासगा वादिलुप्ता उपमा, सघट्ट, चण्ड, and दुन्दुभिः being उपमान, साधारण धर्म and उपमेय respectively and वादि being लुप्त. कृष्णाक्रोधाग्रदूतः Here we get a partial (एकदेशविवर्ति) परम्परित रूपक. दुन्दुभि is said to be अग्रदूत (here we have रूपक), but this we can't very well understand unless we suppose कृष्णाक्रोध to be the स्वामिन् whose अग्रदूत the दुन्दुभि can be. Thus the full-drawn परम्परितरूपक (This has been 'defined and explained above) will be कृष्णाक्रोधनृपाग्रदूत दुन्दुभि But actually one उपमान is dropped by भट्ट नारायण who merely writes कृष्णाक्रोधाग्रदूतः which, therefore, is an एकदेशविवर्ति रूपक. एकदेशविवर्ति रूपक (or उपमा) occurs when out of the several उपमान's some are actually mentioned and others are not mentioned. (Cf श्रौता आर्थाश्च ते यस्मिन्नेकदेशियविवर्ति तत्। का० प्र० X. 8) कुरुकुल etc. Here also we have a परम्परितरूपक. All these figures are independent of one another and hence the figure of the whole stanza is संसृष्टि which is defined as 'मिथोऽनपेक्षयैतेषा स्थिति संसृष्टिरुच्यते' सा० द० X. 98.

P. 20 l. 1 संभ्रान्त As a general rule no dramatis persona should enter on the stage unless previously indicated There are, however, some exceptions to the general rule, and सम्भ्रान्तत्व of the entering person is one of them. With the entrance of the कञ्चुकिन् begins a short sub-scene which is highly dramatic and interesting It in short conveys to us the important news of the breaking down of the peace-negotiations. **l.2** This shows in what great reverence कृष्ण was held by all on the side of the पाण्डवs. **l. 6ff.** In these lines we are told how, when दुर्योधन made an attempt to captivate कृष्ण, the latter showed his विश्वरूप, overpowered all the members present and returned to युधिष्ठिर's camp. The कञ्चुकिन् tells भीमसेन that कृष्ण now wants to see him; and when asked by him about युधिष्ठिर's future plan, he tells him that he may know it directly from युधिष्ठिर himself. **l. 9 दर्शितविश्वरूपतेजः-**

संपातमूर्च्छितं दर्शितस्य विश्वरूपस्य तेजसः सपातेन मूर्छित तम्. भगवद्गीता अध्याय XI contains a very fine description of the विश्वरूप which कृष्ण exhibited to अर्जुन on the कुरुक्षेत्र. For a discussion regarding भट्ट नारायण's sources and the relation of the plot of the वेणीसंहार to the महाभारत see Introduction. **l. 11** Note the subconscious contradiction in दुरात्मा सुयोधनः. भीमसेन could as well have said दुरात्मा दुर्योधनः. **आकाशे दत्तदृष्टिः** This stage-direction is slightly different from the mere आकाशे which is also described as आकाशभाषितम् दुर्योधन is not actually present on the stage and yet the remark is addressed to him. Addressing one's speech to a person not actually present on the stage is one of the main characteristics of आकाशे or आकाशभाषितम्. For definition and other details in this connection see notes on p. 27 l. 2. **l. 12 अतिक्रान्तमर्यादे त्वयि** Loc. Abs. construction according to 'यस्य च भावेन भावलक्षणम्'

P. 21 l. 1 निमित्तमात्रेण etc Impersonal construction which is more emphatic and idiomatic than the plain पाण्डवक्रोधो निमित्तमात्र भवेत्. The idea is that दुर्योधन is bringing about his destruction himself by this मर्यादातिक्रम so much so that the anger of the पाण्डवs will be like the last straw on camel's back. For this idea cf. 'मयैवैते निहता पूर्वमेव निमित्तमात्र भव सव्यसाचिन्' भ० गी० XI. 33. **l. 2 स्वेन रूपेन** in his real nature. कृष्ण was recognized as a divine incarnation by all but दुर्योधन and others **l. 4 मूढ** p p. p. of मुह् 4 p. deluded, the same as मोहान्धः occurring in the stanza that follows.

St. 23 आत्मारामाः निर्विकल्पे समाधौ विहितरतय, ज्ञानोत्सेकात् विघटिततमोग्रन्थयः सत्त्वनिष्ठाः (मुनयः) य कमपि ज्योतिषा तमसा वा परस्तात् वीक्षन्ते तम् अमुं पुराणं देवम् अय मोहान्धः (दुर्योधन) कथं वेत्तु ॥ (मन्दाक्रान्ता)

This stanza describes कृष्ण as being perceptible only by the greatest यतिs confirmed in the quality of सत्त्व and hence impossible for मोहान्ध persons like दुर्योधन to perceive. आत्मारामा This is explained by जगद्धर in two ways : (i) आत्मा एव आरामः (i e. वनं) येषा ते। Who look upon आत्मन् as a forest i e. who are utterly indifferent to themselves, that is wordly enjoyments Cf. तथा च आत्मवनयोस्तुल्यत्वेनात्यन्तमौदासीन्यमाविष्कृतम्।, (ii) आत्मनि आ समन्ताद् भावेन रमन्ते इति। Who are fully and thoroughly engrossed in आत्मन् i. e. who have left all other attachments. Cf. त्यक्तेतरासङ्गाः इत्यर्थः। The भगवद्गीता describes the *Perfect Man* as being आत्मरति, आत्मतृप्त,

etc. The state of such an आत्मरत person or योगिन् is described by कृष्ण as follows —यदा विनियत चित्तमात्मन्येवावतिष्ठते । निःस्पृह सर्वकामेभ्यो युक्त इत्युच्यते तदा ॥ यथा दीपो निवातस्थो नेङ्गते सोपमा स्मृता । योगिनो यतचित्तस्य युञ्जतो योगमात्मन' ॥ यत्रोपरमते चित्त निरूद्ध योगसेवया । यत्र चैवात्मनात्मानं पश्यन्नात्मनि तुष्यति ॥ सुखमात्यन्तिक यत्तद् बुद्धिग्राह्यमतीन्द्रियम् । वेत्ति यत्र न चैवायं स्थितश्चलति तत्त्वतः ॥ य लब्ध्वा चापर लाभ मन्यते नाधिक ततः । यस्मिन् स्थितो न दुःखेन गुरुणापि विचाल्यते ॥ न विद्यादु खसयोगवियोग योगसञ्ज्ञितम् ॥ भ० गी० VI. 18–23 The expression may also mean those who take delight in (i e are perfectly devoted to) आत्मन् (i e. परमात्मन् or the highest Lord) Cf मय्यर्पितमनोबुद्धिर्यो मद्भक्तः स मे प्रिय' । भ० गी० XII 14 जगद्धर proposes two more explanations taking आत्मारामाविहितरतय as one compound expression (i) आत्मारामे (i e. आत्मनि इव आरामे अपि आसमन्तात् विहितरतय (i e कृतानुरागा); and (ii) आत्मा एव आराम (i. e. वनम्) तत्र आसमन्ताद् भावेन विहितरतय i. In the first three interpretations विहितरतयं is to be connected with निर्विकल्पे समाधौ, while in the last two interpretations निर्विकल्पे समाधौ is to be connected with य वीक्षन्ते in the 3rd line. Cf. अस्मिन्नर्थद्वये निर्विकल्पे समाधौ सति य वीक्षन्त इत्यर्थ । जगद्धर निर्विकल्पे समाधौ समाधि is defined as 'तदेवार्थमात्रनिर्भास स्वरूपशून्यमिव समाधिः' यो० सू० III. 3. तत् i e ध्यान which is defined in the preceding सूत्र as 'तत्र प्रत्ययैकतानता ध्यानम्' समाधि, therefore, is ध्यान itself where there is consciousness of only the अर्थ (object of meditation) but not of its own form. The समाधि is either सविकल्प or निर्विकल्प (or to use the words of पतञ्जलि, सम्प्रज्ञात or असंप्रज्ञात) according as it is accompanied by वितर्क विचार etc or is only सस्कारशेष Cf वितर्कविचारानन्दास्मितारूपानुगमात् सम्प्रज्ञात । विरामप्रत्ययाभ्यासपूर्व सस्कारशेषोऽन्यः । यो० सू० I. 17, 18 The idea of निर्विकल्प समाधि and how it is to be attained is discussed in very simple terms by कृष्ण in the following stanzas: सकल्पप्रभवान् कामास्त्यक्त्वा सर्वानशेषत । मनसैवेन्द्रियग्राम विनियम्य समन्तय. ॥ शनैः शनैरुपरमेद् बुद्ध्या धृतिगृहीतया । आत्मसस्थ मन कृत्वा न किंचिदपि चिन्तयेत् ॥ यतो यतो निश्चरति मनश्चञ्चलमस्थिरम् । ततस्ततो नियम्यैतदात्मन्येव वशं नयेत् ॥ प्रशान्तमनस ह्येन योगिन सुखमुत्तमम् । उपैति शान्तरजस ब्रह्मभूतमकल्मषम् ॥ युञ्जन्नेवं सदात्मान योगी नियतमानस । सुखेन ब्रह्मसंस्पर्शमत्यन्त सुखमश्नुत ॥ भ० गी० VI 24–28. ज्ञानोत्सेकात् Owing to profuseness of knowledge. V. L. ज्ञानोद्रेकात् means the same thing. विघटिततमोग्रन्थयः विघटिताः तमोग्रन्थय येषां ते. तमोग्रन्थि may mean तामसगुणs or अज्ञानग्रन्थि. अज्ञान residing in the heart is often represented in the उपनिषत्s as a knot (ग्रन्थि) cf भिद्यते हृदयग्रन्थिश्छिद्यन्ते सर्वसंशया. ।

For ज्ञान destroying तमस् cf तेषामेवानुकम्पार्थमहमज्ञानज तम । नाशयाम्यात्मभावस्थो ज्ञानदीपेन भास्वता ॥ भ० गी० X. 11, रजस्तमश्चाभिभूय सत्त्वं भवति भारत। भ० गी० XIV 10 ab. **सत्त्वनिष्ठा** सत्त्वे निष्ठा (ध्रुवा स्थिति) येषा ते. **तमसां ज्योतिषां वा परस्तात्** The परमात्मन् or ब्रह्मन् is often described in the उपनिषत्s as being above or beyond तमस् cf. 'आदित्यवर्णं तमसः परस्तात्' श्वे० II. 8, also cf. मुण्डक० II 2 6. It is not described as being ज्योतिषा परस्तात् directly. But that idea is suggested when we find ब्रह्मन् being described as पर ज्योतिः or परम ज्योति or ज्योतिषा ज्योति. cf 'ज्योतिषामपि तज्ज्योति तमस परमुच्यते' भ० गी० XIII. 17, 'तच्छुभ्र ज्योतिषा ज्योति' मुण्डक० II. 2 9, 'ज्योतिषा ज्योति ...उपासते' बृह० उ० IV. 4 16, **कमपि** Indescribable किम् with अपि is used in this sense Thus the first three lines give the various conditions which must be satisfied before one can perceive the परमात्मन्. Whether भट्ट नारायण meant to give in these lines the various steps leading to self-realisation is uncertain. जगद्धर has, however, seen such steps stated in these lines one after the other. For these read : अत्र तु प्रथम वनवास तत समाधिलाभ, ततस्तत्त्वज्ञानेन मिथ्याज्ञानविनाश, तत सत्त्वनिष्ठता, तत साक्षात्कार, इति तत्त्वज्ञानोत्पादक क्रमोऽपि बोधव्य ।. Not being satisfied with this क्रम, जगद्धर offers another क्रम also in the following words: यद्वा। अन्यत्र सङ्गत्याग, ततो धृतिः, तत प्रज्ञाप्रौढि, ततोऽविद्यालक्षणतमोग्रन्थिच्छेद, ततो राजसप्रवृत्त्युच्छेदो मूलोच्छेदात्, तत. सात्त्विकी प्रवृत्तिः, तस्या फलमीश्वरप्रसाद, तेन भगवान् समस्ततमःप्रकाशयो परतरो दृश्यते ॥. **पुराण** primeval. पुराण देव, it must be observed, is the स्व रूपं of कृष्ण But being under the clutches of मोह (delusion or infatuation), दुर्योधन is certainly disqualified so far as his realisation is concerned.

P. 21 l. 11 **द्रुपदविराट** etc द्रुपद the king of the पाञ्चालs, father of द्रौपदी and धृष्टद्युम्न who killed द्रोण विराट the king of the मत्स्यs at whose palace the पाण्डवs passed one year incognito. (Cf I 11c.) वृष्णि and अन्धक are sons of युधाजित्, ancestors of कृष्ण It is, however, doubtful whether these are meant here by भट्ट नारायण. For they appear to be too remote to be अक्षौहिणीपतिs of दुर्योधन Possibly some other persons of these names are meant **अक्षौहिणीपतयः** Commanders of अक्षौहिणीs. अक्षौहिणी is the name given to a division of an army comprising 21870 elephants, 21870 chariots, 65610 horses, and 109350 foot-soldiers. Army in ancient India had four अङ्गs viz हस्ति, रथ, अश्व and पदाति. According to the number of हस्तिs etc. ranks in the army were given different

names, the smallest among them being पत्ति consisting of one हस्ति, one रथ, three अश्वs and 5 पदातिs. The higher divisions were named सेनामुख, गुल्म, गण, वाहिनी, पृतना, चमू, अनीकिनी, each succeeding one being thrice as strong as each preceding one. The highest division is called अक्षौहिणी which is ten times as strong as अनीकिनी. Cf एकेभैकरथा त्र्यश्वा पत्ति पञ्चपदातिका पत्त्यङ्गैस्त्रिगुणै. सर्वैः क्रमादाख्या यथोत्तरम् ॥ सेनामुखं गुल्मगणौ वाहिनी पृतना चमूः । अनीकिनी दशानीकिन्यक्षौहिण्यथ सपदि ॥ अमर० The name अक्षौहिणी is formed from अक्ष + ऊहिनी according to the सूत्र 'अक्षादूहिन्यामुपसंख्यानम्' वार्तिक on अष्टा० VI.1.89 (which accounts for the change of उ into औ) and 'पूर्वपदात् संज्ञायामग' अष्टा० VIII. 4 3 (which accounts for the change of न् into ण्) कौरवचमू० Here चमू is used only in the general sense of army and not in the technical sense of a division of an army which is 90 times as small as an अक्षौहिणी

St. 24 यत् सत्यव्रतभङ्गभीरुमनसा (युधिष्ठिरेण) यत्नेन मन्दीकृतम्, यत् कुलस्य शान्तिम् इच्छता शमवता (तेन) विस्मर्तुम् अपि ईहितम्, तद् इद नृपसुताकेशाम्बराकर्षणैः द्यूतारणिसभृत महद् यौधिष्ठिर क्रोधज्योतिः कुरुवने जृम्भते ॥ [शार्दूलविक्रीडितम्].

This stanza, which is heard from behind the curtain, though addressed to the commanders of the forces of the पाण्डवs and the कौरवs, very well serves as an indirect reply to भीमसेन's question and thus testifies to the skill of भट्ट नारायण, in timing the incidents in his plot. The general idea of the stanza is: The fire of युधिष्ठिर's anger which was enkindled by sacrificial sticks in the form of द्यूत etc was, for a while, sought to be suppressed by him lest he should cause destruction of the whole race, and also should not be true to his word; and is now spreading wild in the forest in the form of the कुरुs. सत्यव्रतभङ्ग etc. सत्यव्रतस्य भङ्गात् भीरु· मन. यस्य तेन. Note that °भङ्गभीरु° is to be dissolved as भङ्गात् भीरु (i. e. पंचमी तत्पुरुष) according to the सूत्र 'पञ्चमी भयेन' अष्टा० II. 1.37 and वार्तिक on it 'भयभीतभीतिभीभिरिति वाच्यम्'. This whole is a बहुव्रीहि compound according to the सूत्र 'अनेकमन्यपदार्थे' अष्टा० II. 2.4 अनेक प्रथमान्तमन्यस्य पदस्यार्थे वर्तमान वा समस्यते स बहुव्रीहि । भट्टोजी In this compound °भीरु and मन. both प्रथमान्त stand ultimately for अन्यपदार्थ viz. युधिष्ठिर (understood). Cf. °मनसा इति विशेषणद्वारा विशेष्यप्रतिपत्ति· । जगद्धर. The expressions शमवता and इच्छता in the second line are to be similarly construed. These expressions show that °भीरुमनसा also should, like them, be construed as a विशेषण

with its विशेष्य understood सत्यव्रत-मनसा Can also be dissolved as a कर्मधारय समास (सत्यव्रतभङ्गभीरु च तत् मन च). Then the expression is a noun and the तृतीया is in the sense of करण, मनस् being construed as करण of ज्योतिष: मन्दीकरणम्. But then the sentence has no कर्म at all and it has got to be supplied This can be avoided by taking the expession as बहुव्रीहि and hence an adjective which will also be in keeping with the use of the other adjectives शमवता and इच्छता as shown above. मन्दीकृतम् (न मन्द: अमन्द । अमन्द: मन्द. कृत मन्दीकृत ।) Such forms are obtained according to the सूत्र 'कृभ्वस्तियोगे सपद्यकर्तरि च्वि' अष्टा॰ V. 4.50 and वार्तिक thereon, 'अभूततद्भाव इति वाच्यम्'. The च्वि forms are used only when अभूततद्भाव (one thing becoming something else which it is not) is intended to be expressed. e. g देवदारु वृषभध्वजेन पुत्रीकृत:। (देवदारु is a वृक्ष and now is made into a पुत्र) अभूततद्भाव thus necessarily involves लक्षणा, if it is to be accurately used. मन्दीकृत, therefore, means that the ज्योति though apparently मन्द really has not been मन्द. It has all along been as तीव्र as over. विस्मर्तुम् does not suit the metaphor क्रोधज्योति: भट्ट नारायण should have used some such expression as शमयितुम् or निर्वापयितुम् शमवता (युधिष्ठिरेण) who was possessed of शम self-control. द्यूताराणिसम्भृतम् (ज्योति:) kindled with the sacred sticks (अरणि) in the form of द्यूत. This is a रूपक subsidiary to the main रूपक in क्रोधज्योति: The phenomenon referred to here is that of churning the fire out of the अरणिs by rubbing them against one another i. e. by attrition. This idea of attrition is referred to in नृपसुताकेशाम्बराकर्षणै where we have to take आकर्षण to signify (i) dragging of द्रौपदी's hair and garment, (ii) dragging of the अरणिs i e. attrition. क्रोधज्योति: क्रोध: एव ज्योति. This is the principal रूपक. कुरुवने कुरव: एव वनम् तस्मिन्. This is another subsidiary metaphor. यौधिष्ठिर युधिष्ठिरस्य इदम्. Thus in this stanza we have one main रूपक viz. क्रोध ज्योति: and other subsidiary रूपकs. viz. द्यूताराणिसम्भृतम्, कुरुवने and केशाम्बराकर्षणै:. Hence the figure of this stanza is साङ्गरूपक which is defined as 'अङ्गिनो यदि साङ्गस्य रूपण साङ्गमेव तत्' सा, द. X 30.

P. 22 l. 5 अप्रतिहतप्रसरं अप्रतिहत: (unobstructed) प्रसर: (course, progress) यथा स्यात् तथा, is to be construed with जृम्भताम्. भीम's joy here can be understood more clearly when we remember that युधिष्ठिर's शम (absence of क्रोध) was the only obstacle in भीम's path to revenge. l. 7 प्रलयस्य जलधरस्य स्तानितम् इव मासल: (deep),

दुन्दुभि. This gives us a वादिलुप्ता समासगा उपमा. दुन्दुभि, स्तनित and मांसल are the उपमेय, उपमान and साधारण धर्म respectively. Strictly speaking स्तनित can be a proper उपमान for दुन्दुभि For like स्तनित what is deep is not दुन्दुभि but दुन्दुभिध्वनि which must, therefore, be the उपमेय. It is possible to understand दुन्दुभि in the sense of दुन्दुभिध्वनि by resorting to लक्षणा But then ताड्यते would be hard to construe. For it is दुन्दुभि (and not दुन्दुभिध्वनि) that is beaten (ताड्यते) Thus we see that the same word used only once in one and the same sentence has to be understood in two different ways (i) literally with ताड्यते and (ii) mataphorically as an उपमेय for स्तनित This technically involves the दोष called वचनव्यक्तिभेद. For one word once used can be understood only in one way

St. 25 वय चत्वार ऋत्विजः सः भगवान् हरिः कर्मोपदेष्टा, नरपतिः, सम्रामाध्वरदीक्षितः, पत्नी गृहीतव्रता, कौरव्याः पशवः प्रियापरिभक्लेशोपशान्ति. फलम्, यशोदुन्दुभिः राजन्योपनिमन्त्रणाय स्फीत रसति [शार्दूलविक्रीडितम्]

This is a long drawn methaphor in which भीम shows how the impending war with the various अङ्ग's stands on a par with a sacrifice with its अङ्गs This stanza is thus an instance of a साङ्गरूपक. ऋत्विजः (ऋतौ यजन्ति इति) Priests officiating at a sacrifice. They are four corresponding to the four वेदs viz होता, अध्वर्यु, उद्गाता and ब्रह्मा Correspondingly the पाण्डवs also (leaving out युधिष्ठिर) are four कर्मोपदेष्टा The director of the rites It is well-known that the पाण्डवs were guided by कृष्ण almost at every step. दीक्षितः दीक्षा सजाता अस्य इति, formed according to the सूत्र 'तदस्य सजातं तारकादिभ्य इतच्' अष्टा० V 2. 36. संग्रामाध्वर० सग्रामः एव अध्वरः (i. e. यज्ञः) तत्र दीक्षितः अध्वर a sacrifice This expression is derived in several ways (i) न ध्वरति इति which may mean either (a) which cannot be ruined or (b) which does not fail to yield its fruit, (ii) न ध्वर्यते इति i e which is not interrupted or left incomplete, (iii) न ध्वरः अस्मिन् इति i e which does not involve हिंसा; (iv) न ध्वरः i. e. done according to शास्त्र, (v) अध्वान राति इति i e. which leads to heaven नरपतिः The king i. e युधिष्ठिर. पत्नी i. e. यजमानपत्नी, The wife of the sacrificer गृहीतव्रता It must be observed that at a sacrifice the यजमानपत्नी also has to observe some व्रतs. द्रौपदी also was observing the vow of having her hair loose. पशव: Sacrificial beasts राजन्य A Ksatriya. यशोदुन्दुभि Drum of triumph. भीम is quite sure of success at war. मम्मट points

out what is technically called अभवन्मतयोग i. e absence of intended connection This defect arises because the expression सग्रामाध्वर is intended to be connected with every clause in this stanza, but since it stands as the first member of a compound it cannot be connected with any other clause grammatically Cf. का० प्र० VII P 355.

P. 23 l 5 गुरुजनानुज्ञाताः गुरुजनेन अनुज्ञाताः **V L** अनुज्ञात अनुज्ञा + तस् in the sense of the Ablative cf 'पञ्चम्यास्तसिल्' अष्टा०) at the command. **l. 7** अनुज्ञा Command. **l 8** कुरुकुलक्षयाय कुरुकुलक्षय कर्तुम् according to the सूत्र क्रियार्थोपपदस्य च कर्मणि स्थानिन' अष्टा० II. 3.14 (क्रियार्था क्रिया उपपद यस्य तस्य स्थानिनोऽप्रयुज्यमानस्य तुमुन कर्मणि चतुर्थी स्यात्। फलेभ्यो याति फलान्याहर्तुं यातीत्यर्थ । नमस्कुर्मो नृसिहाय। नृसिहमनुकूलयितुमित्यर्थ । एव स्वायम्भुवे नमस्कृत्येत्यादावपि। सि० कौ०) **l 9** धारयन्ती (i) Having (tears) or (ii) Checking (her tears) असुरसमरा० असुरै (सह) समरे अभिमुख (i e. प्रवृत्त) हरेरिव हरि has various senses. Cf इन्द्रचन्द्राश्ववातार्कशकभेकयमाहिषु। कपौ सिहे सुवर्णाभे वर्णे विष्णौ हरि विदुः॥ शाश्वत० 87. But the adjective असुरसमराभिमुख being applicable only to विष्णु, the power of हरि is naturally restricted to विष्णु. For the various factors thus restricting the वाचकत्व (i e. expressive power) of शब्द Cf सयोगो विप्रयोगश्च etc. quoted in full on p. 218 above. The figure here is उपमा which is here used to suggest the certainty of मङ्गल which द्रौपदी is hoping for भीम For द्रौपदी knows full well that हरि is ever victorious against असुरs, whose destruction is, in fact one of the purposes behind his अवतार Cf. परित्राणाय साधूना विनाशाय च दुष्कृताम्। धर्मसस्थापनार्थाय सभवामि युगे युगे॥ भ० गी० IV 8 **l. 13** प्रतिगृहीतम् p. p p. of प्रति + √ग्रह् 9PA To accept. अस्माभि It may be observed that though only भीम and सहदेव are being addressed, द्रौपदी has used the expression युष्माकं (Gen plr) as referring to all the पाण्डवs It is in the same way that they also have used अस्माकम् (Gen plr.)

P. 24 समरादागत्य समर कृत्वा आगत्य. The Ablative समरात् is used according to the वार्तिक 'ल्यब्लोपे कर्मण्यधिकरणे च' (प्रासादात् प्रेक्षते। आसनात् प्रेक्षते। प्रासादमारुह्य आसने उपविश्य प्रेक्षते इत्यर्थ । श्वशुराज्जिह्रेति। श्वशुरं वीक्ष्येत्यर्थ.। सि० कौ०).

St. 26 अनिशोषितकौरव्य पारिभवक्षान्तिलज्जाविधुरिताननं वृकोदर भूय (त्व) न पश्यसि॥ (अनुष्टुभ्).

अनिशेषित. अनिशेषिता कौरव्या येन असौ. For कौरव्य see p 237 above. **परिभवक्षान्ति** etc. परिभवाणा क्षान्त्या (i. e. क्षमया, सहनेन) या लज्जा तया विधुरित (विकल) आनन यस्य स . क्षान्ति putting up, with, forbearance. विधुरित is derived from विधुर by affixing इतच् to it according to the सूत्र 'तदस्य सजात तारकादिभ्य इतच्' अष्टा॰ V. 2 36. **V. L.** परिभवक्लान्ति° whose face has become pale (विधुरित) with languidity (क्लान्ति) and shame (लज्जा) at the insults (परिभव) (heaped on him by the enemies) क्षान्ति is better than क्लान्ति because it supplies the reason for लज्जा while क्लान्ति and लज्जा would be almost tautologous. The idea that परिभवक्षान्ति is लज्जाकर is suggested by भीमसेन himself in I. 17 above Another **V. L** बन्धुरित (for विधुरित) which means व्याप्त (pervaded). विधुरित which means *pale* is more expressive than बन्धुरित with which the preceding expression लज्जा (and also क्लान्ति if that reading adopted) will have to be understood figuratively as indicating वैवर्ण्य (paleness) resulting therefrom. Cf. क्लान्तिलज्जाशब्दौ चात्र तज्जन्यवैवर्ण्ये लाक्षणिकौ। एतदपेक्षया विधुरितमित्येव पाठः साधु। सारस्यात्। Comm. **वृकोदर** वृकस्य उदरम् इव उदरं यस्य असौ. A name which भीम got owing to his very strong appetite. **पश्यसि** present in the sense of future Cf. 'वर्तमानसामीप्ये वर्तमानवद्वा' अष्टा॰

P. 24 l 7 याज्ञसेनीपरिभवोद्दीपितकोपानला Here अनल is उपमान for कोप. Similarly we expect some such उपमान as वात (or तैल or इन्धन) for याज्ञसेनीपरिभव ; for अनल becomes उद्दीपित by वात or इन्धन. But this उपमान is not mentioned. Hence the figure here is एकदेशविवर्ति रूपक which is defined as 'श्रौता आर्थाश्च ते यस्मिन्नेकदेशविवर्ति तत्' का॰ प्र॰ X. 8.

St. 27 अन्योन्यास्फालभिन्नद्विपरुधिरवसामासमस्तिष्कपङ्के मग्नाना स्यन्दनानाम् उपरिकृतपदन्यासविक्रान्तपत्तौ स्फीतासृक्पानगोष्ठीरसदशिवशिवातूर्यनृत्यत्कबन्धे संग्रामैकार्णवान्तः पयसि विचरितु पाण्डुपुत्रा पण्डिताः सन्ति।।[स्रग्धरा]

This stanza describes the battle-field under the metaphor of an ocean (अर्णव) **अन्योन्यास्फाल** etc. अन्योन्येषाम् आस्फालेन (i. e. घट्टनेन) भिन्नाना द्विपाना रुधिर वसा मास मस्तिष्कं च तान्येव पङ्कः तस्मिन्. This is to be coustrued with मग्नाना in the second line The compound can be dissolved as a बहुव्रीहि compound qualifying अर्णवान्तः पयसि. But in that case मग्नाना cannot be properly construed. मस्तिष्क [brain. **उपरिकृत** etc. उपरि कृतः पदन्यासः यैः तथाभूताः विक्रान्ताः '(i. e. विक्रमशालिन.) च पत्तयः यस्मिन् तस्मिन्. This expression goes with संग्रामैकार्णवान्तःपयसि. Here we must note that the समास by itself is in-

complete unless it is connected with स्यन्दनानाम् In other words it is सापेक्ष and has to be admitted only on the maxim सापेक्षत्वेपि गमकत्वात् समासः. Another point to be noted is that the expression is rather defective as an adjective of सग्रामैकार्णवान्त.पयसि For to keep up the रूपक in this expression, we should have some रूपक on पत्ति also. पत्ति should have been said to be चलच्चरs. But no उपमान for पत्ति is given by भट्ट नारायण. And as we have already seen above when some उपमानs are dropped we get एकदेशविवर्ति रूपक. स्फीतासृक्पान॰ स्फीतस्य असृज. (= रक्तस्य) पानार्थं या गोष्ठीः (i. e. उपस्थितः सजातीयाना समाजः) तत्र (or तासु) रसन्त्यः (i e. शब्दायमानाः) अशिवा (i. e. अमङ्गलसूचिकाः) च शिवाः (i e. शृगाल्यः) एव तूर्याणि तैः (i e. तदनुरोधेन) नृत्यन्तः कबन्धाः (i. e. शिरोविरहिता देहा) यस्मिन् तत्र। (बालबोधिनी). संग्रामैकार्ण॰ संग्राम एव एक अर्णव तस्य अन्तःपयसि पण्डिताः skilled, (पण्डा i e. धी. सजाता अस्य, according to the सूत्र 'तदस्य सजातं तारकादिभ्य इतच्' or पण्डते जानाति इति पण्डितः from √पड् to go, (according to the maxim ये गत्यर्था ते ज्ञानार्थाः.) to know.

P. 25 l. 4 **निष्क्रान्ता सर्वे** All characters leave the stage at the end of an act. cf 'तेषामन्तेऽस्य निर्गमः' द॰ रू॰ III. 37.

ACT II

Prelude.

P. 26 l. 3 कञ्चुकिन् chamberlain, an attendant of the Royal harem who is generally old, but well-versed in various arts and sciences, and free from कामदोषs. Cf ये विद्यासत्यसंपन्नाः कामदोषविवर्जिताः। ज्ञानविज्ञानकुशलाः कञ्चुकीयास्तु ते स्मृताः ॥ ना० शा० 24-58. He is probably so called because he wore a long robe (कञ्चुक) **l 4** **पादवन्दनसमयात** पादवन्दनसमयम् अनुष्ठाय Abl is here used according **to** the सूत्र 'ल्यब्लोपे कर्मण्यधिकरणे च'. समय custom, ettiquette **l 5** अपि in the beginning of a sentence is used to convey the sense of a question. Cf 'अपि क्रियार्थं सुलभं समित्कुशम्' कुमार० V अपि निवृत्ता etc This whole sentence is the object of enquiry which the कञ्चुकिन् is asked to make about भानुमती. **l 5** **निहताभिमन्यवः** निहतः अभिमन्युः यैः ते (राधेय and others) This adjective conveys to us the fact that अभिमन्यु has been killed by राधेय and others and also supplies the ground on which दुर्योधन desires to honour them. **राधेय** son of राधा. कर्ण was really the son whom कुन्ती had in her virginity through sun's favour She therefore threw him away into the गङ्गा where he was found by the सूत named अधिरथ who with his wife राधा brought him up as their own son. He is, therefore, called राधेय and also सूतपुत्र. Not being admitted by द्रोण as a pupil, he approached परशुराम as a ब्राह्मण and learnt अस्त्रविद्या from him. But when his identity was unfortunately disclosed, जामदग्न्य cursed him that his विद्या would fail him in the nick of time. He was a great friend of दुर्योधन who on one occasion to make him equal in status with अर्जुन created him अङ्गराज. He was killed in the battle by अर्जुन. For some salient traits in his character read his interpretation of द्रोण's शस्त्रपरित्याग, his quarrel with अश्वत्थामन् and spirited speeches on that occasion and his letter to दुर्योधन from the battle-field (in Act III and Act IV respectively). जयद्रथ, दुर्योधन's brother-in-law, king of the सिंधुदेश was responsible for preventing भीम and others from entering into the व्यूह arranged by द्रोण. अभिमन्यु who had already entered it, was thus left single-handed to fight against great warriors like द्रोण, कृप, कृतवर्मन् etc, overpowered by whom and fully exhausted, and with his charioteer killed and chariot, bow

etc. broken, he at last was killed in a mace-fight by दुःशासन. अर्जुन therefore on knowing of his son's death took a vow to kill जयद्रथ. l 6 सभाजयितव्याः Pot. Pass. Part. of सभाज 10 P. To honour, to congratulate इति This इति is to be construed with आदिष्टोऽस्मि in l. 3 above. द्रुततरम् comp of द्रुतम् and comparative, when no comparison is actually conveyed, is used in the sense of अतिशय Very quickly प्रभविष्णुता Abstract noun from प्रभविष्णु Which is against पाणिनि's rules. It can, however, be obtained on the basis of the कालापसूत्र 'भ्राज्यलङ्कृञ् भूसहिरुचि' (quoted in बालबोधिनी) l. 7 जरसा = जरया By old age. जरा is optionally substitued by जरस् before the terminations of the Acc. Plr. upto the Loc. Plr. according to the सूत्र 'जराया जरसन्यतरस्याम्' अष्टा०

मर्यादामात्रमेवावरोधनिवास मर्यादा एव मर्यादामात्रम् Merely as a matter of form What the कञ्चुकिन् means to say is that by his office he is expected to be in the अवरोध and not any where else. Thus properly speaking he should not be required to go here and there outside the harem which is his official place of duty. But the प्रभविष्णुता of दुर्योधन is so great that he has to run hither and thither inspite of his old age and also inspite of his office. मर्यादामात्रम् thus corresponds to 'Theoretically' or 'On paper' as opposed to 'in actuality' or 'in practice'. Thus the कञ्चुकिन् is here grumbling against दुर्योधन's प्रभविष्णुता which is troublesome to him particularly because he is overpowered by old age. l. 8. अथवा etc. The कञ्चुकिन् changes his mind on a second thought; for as he says, such is the वेष and चेष्टा of the office of all the attendants of harems, so much so that old age cannot be said to bring about any very material change in them. अन्तःपुरे अधिकृतः अन्तःपुरिकः, व्यावहारिकः official.

St. 1 उच्चैः चक्षुषि सत्यपि अलं न ईक्षितम्, श्रुत्वा अपि न आकर्णितम्, शक्तेन अपि अधिकार. इति अधिकृता यष्टिः समालम्बिता, सर्वत्र स्खलितेषु दत्तमनसा मया उद्धतं न यातम्। किं नाम तत् यत् सेवान्धीकृतजीवितस्य मे जरसा कृतम्। [शार्दूलविक्रीडितम्]

In this stanza the कञ्चुकिन् is explaining how जरा (old age) has, in fact, made no difference in him so far as his वेष and चेष्टा as an अन्तःपुरिक are concerned. For even when young, he could not see inspite of his wide eyes, he could not hear inspite of his sound ears, he leaned on a staff as a matter of formality and

never moved listlessly lest he should commit a blunder Has old age brought on him any thing new? Certainly not उच्चै is used both as an *adj*. and an *adv*. As an adv. it is construed with ईक्षितम् corresponding to 'वर मान करून पाहणें' But such a construction is unnatural. For in that case अलम् has to be construed with आकर्णितम्, though naturally it is included in the first clause and is to be construed with ईक्षितम् उच्चै should, therefore, be taken as an adj meaning 'wide' (महत्) and construed with चक्षु . अलम् enough i. e to my heart's content. ईक्षितम् (मया to be supplied) I did not (i. e could not) see V. L ईक्षितुम् seems to have been suggested by अलम् which often is used with an Infinitive 'I was not able to see'. But this reading is to be rejected because it involves the प्रक्रमभङ्ग दोष. In all clauses भट्ट नारायण has used past pass participles so much so that here also we expect him to use a similar form rather than an infinitive. अधिकार इत्यधिकृता etc. This has been construed in more ways than one though the ultimate sense in all constructions is the same. (i) अधिकारः अयं मम कञ्चुकिनः यष्टिसमालम्बनम् इति अधिकृता योग्या यष्टिः समालम्बिता समाश्रिता। (जग०). I resorted to the staff proper (for the office) thinking that to do so was but my अधिकार (duty). (ii) अधिक्रियते इति अधिकृत् तेन अधिकृता (अन्तःपुराधिकृता इत्यर्थः), अधिकारः कञ्चुकिनः कर्तव्यमिति हेतोः यष्टिः समालम्बिता। (बाल०) Here अधिकृता is taken as instrumental of अधिकृत् which is formed according to the सूत्र 'बाहुलकात् कर्मणि क्विप्' अष्टा. and we have to construe it with मया understood. (iii) अधिकारे अधिकृता इति यष्टिः समालम्बिता। (Gajendragadkar. I resorted to the staff because (इति) it was prescribed or appointed for my office.) The second is rather farfetched in its explanation of अधिकृता, and the third involves a repetition, for the sense can very well be got from the expression अधिकृता merely, even without the word अधिकारे). जगद्धर's construction is, therefore, the best. उद्धतम् used adverbially. स्खलितेषु दत्तमनसा the expression दत्त is to be connected with स्खलितेषु outside the समास which therefore is a सापेक्ष समास. यातम् I behaved. Literally यातं मया नोद्धतम् means 'I did not walk erect' which metaphorically here stands for, 'I did not act or behave insolently,' नोद्धतेन मया भूतम् (जग०). Here स्खलित has been taken to mean stumbling, mistake (on the part of the कञ्चुकिन् himself). But it may be taken as referring

to the harem and may then mean 'misdeeds on the part of the अवरोधजन'. The line then would mean, Though I was aware of the misdeeds of the अवरोधजन, I did not walk with my head up or erect i. e I connived at them Or again स्खलित may mean 'stumbling physically' and then the line may mean: I always took care to see that the royal personage, whom it was my duty to lead everywhere, did not stumble, and hence I was always careful (न उद्धत यातम्) But these intepretations are far-fetched and unnatural. सेवान्धीकृत० सेवया अन्धीकृत जीवितं यस्य तस्य whose life was completely blinded by servitude. **V. L** सेवास्वीकृतजीवितस्य is explainted in two ways : (i) सेवार्थं स्वीकृत जीवितं (=जीवन) येन तस्य (जग०) Who was living only for servitude; (ii) सेवया स्वीकृत (स्वीयता नीत, स्वाधीनीकृतमिति यावत्) जीवित (=जीवनं) यस्य तस्य (बाल०). Whose life was fully shadowed or subjugated by servitude. Both these ultimately mean the same thing. Fully swayed by servitude, the कञ्चुकिन् was already acting like an old man, so that old age has made no difference in him at all. The first line has two figures विशेषोक्ति and विरोधाभास. Though he had eyes he did not see. Here we have कारणे सत्यपि कार्यस्य अभावः which gives us विशेषोक्ति (cf 'विशेषोक्तिरखण्डेषु कारणेषु फलावच' का० प्र. X) In श्रुत्वापि नाकर्णितम्, of course, there is apparent contradiction i. e. विरोधाभास (विरोध सोऽविरोधेऽपि विरुद्धत्वेन यद्वच' का. प्र. X). The contradiction is removed when we understand the expression आकर्णितम् in a figurative sense. The second line contains काव्यलिङ्ग where the expression अधिकार इति is the हेतु (or the ground) which explains why the staff was taken up by the कञ्चुकिन् though he was strong enough काव्यलिङ्ग is defined as 'काव्यलिङ्गं हेतोर्वाक्यपदार्थता का प्र. X The third line also contains काव्यलिङ्ग; for स्खलितेषु दत्तमनसा supplies the हेतु for यात मया नोद्धतम्. As these अलङ्कारs are independent of one another; the figure of the stanza as a whole is संसृष्टि which is defined as सेष्टा संसृष्टिरेतेषां भेदेन यदिह स्थितिः' का. प्र० X.

P. 27 आकाशे see note on आकाशे दत्तदृष्टिः above. विहङ्गिका the name of a चेटी of भानुमती (दुर्योधन's queen) श्वश्रूजनपादवन्दनं paying obeisance to elderly persons every morning was a customary duty in ancient India. **L. 4** कर्णं दत्त्वा is a stage direction ancillary to आकाशे. **L. 5** आशंसया Here आशंसा means desire, hope. This is हेतौ तृतीया. °गुरुपादवन्दना who has finished her salutation to

the feet of elders. गुरु elderly persons, here corresponds to श्वश्रूजन above The readings °गुरुदेवपादवन्दना and °देवपादवन्दना are to be rejected because they do not agree with श्वश्रूजनपादवन्दनं कृत्वा in the context अद्यप्रभृति From to day. भानुमती has started her नियम just on this day But as we shall see later the नियम is भग्न by दुर्योधन on this very day i e. the first day, so that it is as good as not observed. This in its turn suggests that भानुमती's desire viz. पत्यु समरविजय has not the slightest chance of being fulfilled. बालोद्याने This is the name of the garden where भानुमती has gone l. 6. आत्मव्यापाराय आत्मव्यापार कर्तुम् to do your duty This चतुर्थी is used according to the सूत्र 'क्रियार्थोपपदस्य च कर्मणि स्थानिनः' अष्टा० अत्रस्थां देवीं निवेदयामि अत्रस्था देवी इति निवेदयामि l 7. स्त्रीभावेऽपि वर्तमाना Sanskritism for स्त्री अपि i. e. though you are a woman. The idea is that as a woman, भानुमती is not expected to be much aware of the gravity of the political situation outside, which दुर्योधन as man (and particularly as महाराज) is expected to know. But by their actions they show that matters are just the opposite of what is expected. It is भानुमती who is thinking of observing नियमs while दुर्योधन as the कञ्चुकिन् remarks (and as we see all through this act) is yet engrossed in the pleasures of the harem. l. 8 वर.. न पुन Note the idiomatic use of these words in the sense of '*better than*'. उद्यतेषु etc Loc. abs. according to the सूत्र 'यस्य च भावेन भावलक्षणम्' अष्टा० II 3 37. उद्यत (ppp. of उद् + √यम्) Ready for war, सङ्ग्रामोद्युक्त. l. 9 वासुदेवसहायेषु वासुदेव सहाय. येषा तेषु who have वासुदेव (= कृष्ण) for an ally पाण्डवs are powerful (बलवत्), no doubt. But whatever be their strength, the fact that they are helped by वासुदेव is enough to make them formidable for even the mightiest opponent. अरिषु The पाण्डवs are not only बलवत् and वासुदेवसहाय and सङ्ग्रामोद्यत, they are अरिs. It is as enemies that दुर्योधन will have to face them. l. 10 इदम् अपरम् etc. Here is another (i. e one more) misdeed of my lord This अयथातथ चेष्टित he is describing in the following stanza.

St. 2. आ शस्त्रग्रहणात् अकुण्ठपरशो. तस्यापि मुने जेता अय भीष्मः, पाण्डुसूनुभि. शरैः शायितः (सन् अपि) अस्य तापाय न (भवति)। प्रौढानेकधनुर्धरारिविजयश्रान्तस्य एकाकिनः अरातिलूनधनुष. बालस्य अभिमन्योः वधात् च (अय) प्रीतः (वर्तते) [शार्दूलविक्रीडितम्].

In this stanza the कञ्चुकिन् is explaining how दुर्योधन has committed another wrong. For the death of भीष्म he

should have felt great anguish and he should not have felt proud of the slaughter of अभिमन्यु. But in both these cases he has reacted in exactly the opposite manner आ conveys both मर्यादा as well as अभिविधि (आङ् मर्यादाभिविध्योः। अष्टा० II-1. 13) and governs the Abl. (cf पञ्चम्यपाङ्परिभि । अष्टा० II-3 10). अकुण्ठः परशुः यस्य तस्य मुने This मुनि is परशुराम who rendered the earth void of क्षत्रियs twentyone times. तस्यापि मुने जेता भीष्म was a disciple of परशुराम. He per force had captured three young girls अंबा, अंबिका and अंबालिका as wives for विचित्रवीर्य, his younger step brother अम्बा, however, requested to be allowed to go to शाल्व on whom she had already fixed her mind. But शाल्व refused to accept her and she came back to भीष्म requesting him to marry her. भीष्म, of course, refused After a while परशुराम intervened on her behalf and asked भीष्म to take her to wife; and when भीष्म refused to do so, a fight took place between the two, which after 23 days was stopped by the intervention of नारद and other sages. परशुराम here declared that he has been vanquished by भीष्म अम्बा was then born as शिखण्डिनी (a daughter to द्रुपद), who with an exchange of sex with a यक्ष became शिखण्डिन् and was utilised by अर्जुन for laying भीष्म low with arrows. (See आदिपर्वन् अध्यायs 109-110, उद्योगपर्वन् अध्याय 173-192 and भीष्मपर्वन् अध्याय 119). तापाय Dative of effect or result, according to वार्तिक 'क्लृपि संपद्यमाने च' शायितः P. P. P. of the causal of √शी. was laid low. पाण्डुसूनुभिः and शरैः are कर्तृ and करण respectively. Hence तृतीया according to the सूत्र 'कर्तृकरणयोस्तृतीया' अष्टा० °प्रौढानेक etc. प्रौढानाम् अनेकेषां धनुर्धराणाम् अरीणां विजयेन श्रान्तः तस्य. प्रौढ (प्र + ऊढ) formed according to the वार्तिक 'प्रादूहोढोढ्येषैष्येषु' and means 'full-grown' cf. प्रवृद्धं प्रौढमेधितम् अमर० एकाकिनः This is formed from एक with the addition of आकिनिच् (= आकिन्) in the sense of 'without a helpmate, single-handed', according to the सूत्र 'एकादाकिनिच्चासहाये' अष्टा० V 3.52. अरातिलून० अरातिभि· लून (छिन्न) धनुः यस्य तस्य whose bow was broken by enemies. According to the सूत्र 'धनुषश्च' अष्टा० V. 4.132 we should have अरातिलूनधन्वन. But as ज्ञानेन्द्र सरस्वती remarks The समासविधिs are अनित्य and hence not always observed (Cf समासान्तविधेरनित्यत्वान्नात्रानुपपत्तिः।). It may be observed that the 3rd and the 4th lines contain four adjectival expressions which suggest that it was not proper for दुर्योधन to feel exulted at अभिमन्यु's वध

The first two lines have विशेषोक्ति while the last two lines have विभावना, and since these अलङ्कारs are independent of one another, the figure of the whole stanza is ससृष्टि. Cf पूर्वार्धे तापहेतौ सत्त्वेऽपि तापानुत्पाद इति विशेषोक्ति । उत्तरार्धे चानन्दहेतोरभावेऽपि तदुत्पत्तेरभिधानात् विभावनालङ्कार इति द्वयो ससृष्टिः। (बाल०)

P.28 l.4 विष्कम्भक Prelude which is defined as वृत्तवार्तिष्यमाणानां कथाशाना निदर्शक'। सक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य सूचितः। मध्येन मध्यमाभ्यां वा पात्राभ्या संप्रयोजितः। शुद्धः स्यात् स तु सङ्कीर्णो नीचमध्यमकल्पितः। सा० द० VI. From this विष्कम्भक we learn of two past incidents viz. the downfall of भीष्म and the slaughter of अभिमन्यु and at the same time is suggested the amorous scene between दुर्योधन and भानुमती which is to follow. Cf. एतावता भीष्मस्य पतनमभिन्युवधश्चेति वृत्तः कथाशः अन्त पुरविहारसुखमनुभवतीत्यादिभिश्च भावी कथाशो निर्दिष्टः। (बाल०).

The Main Scene

P. 23. l 6 तत प्रविशत्यासनस्था etc. This stage direction involves a contradiction which can be avoided only by assuming the existence of a moveable curtain by lifting which the various characters could be discovered to the spectators in their respective positions. Those, however, who are unwilling to admit the existence of curtains in ancient India will have to explain the stage direction by assuming that the characters came as usual on the stage and then assumed their respective positions. Thus आसनस्था प्रविशति would mean actually प्रविश्य आसनस्था भवति. The suggestion that आसनs with small wheels (like the sofas of today) were used for such प्रवेशs is too absurd to deserve any consideration. **l. 8** विगलित० विगलित. धीरभाव. (= धैर्य) यस्या सा।

P. 29 l. 1 हञ्जे is a term of address to a चेटी cf. 'हञ्जे हण्डे हलाह्वाने नीचा चेटीं सखीं प्रति' अमर० Note that स्वप्न is masc. (no neuter): अकुशलदर्शनः अकुशल (inauspicious) दर्शनं यस्य सः. **l. 4** प्रतिष्ठापयन्त्यौ nom. du. of प्रतिष्ठापयन्ती Fem. Pr Part of प्रति + √स्था (causal). To counteract (of course, the स्वप्न). प्रशंसया may mean (i) Eulogy (of deities) or (ii) Declaring, narration. It is sometimes said that narration of an evil results in its removal. This may be true of a sin that may be unwittingly committed. But it can hardly be accepted as such in the case of dreams. In the very next sentence the चेटी refers to the belief that even अकुशलपरिणाम स्वप्न becomes कुशलपरिणाम by प्रशंसा where also प्रशंसा would

appear to mean देवतास्तुति rather than mere narration. Again after भानुमती has completed her narration of the स्वप्न, neither she herself nor her friend and maid say that as a result of the narration now the स्वप्न would become कुशलपरिणाम They would certainly have passed such a remark if they really believed that प्रशंसा (=narration) could turn an अकुशल स्वप्न into a कुशल one. It is better, therefore, to take प्रशसा to mean देवतास्तुति. **l. 5 संकीर्तन** = नामोच्चारण. **l 10 अवहिते** nom du of अवहिता fem. p. p. p. of अव + √धा Attentive. **I 13 मुहूर्तम्** For a while. Accusative of time according to the सूत्र 'कालाध्वनोरत्यन्तसयोगे' अष्टा० °चिन्तां नाटयति While भानुमती is gesticulating thinking it is natural that she would remain silent, and along with her also her friend and maid. भट्ट नारायण has thus found a way of keeping भानुमती, सुवदना and तरलिका on the stage without uttering a word which would otherwise be quite unnatural. Thus he has paved the path for the commencement of the next section with दुर्योधन conversing with his कञ्चुकिन्, and allowed some time for दुर्योधन to arrive at the spot just in time to overhear भानुमती's स्वप्नवृत्तान्त. **115** तत प्रविशति etc. It must be noted that दुर्योधन and कञ्चुकिन appear at the other end of the stage and are on their way to बालोद्यान where भानुमती is reported to be. Thus one end of the stage here represents the garden and the remaining portion represents the way leading to it. It will be very often found that the stage (for the Sanskrit drama) is divided into two or more parts representing different things according to the requirements of the section that is being acted.

St. 3 गुप्त्या साक्षात् (वा) महान् अल्पः (वा), स्वयम् अन्येन वा कृत. अपकारिणाम् अपकारः महतीं प्रीति करोति [अनुष्टुभ्]

In this stanza दुर्योधन is giving expression to his joy at अभिमन्युवध and explaining why he is overjoyed. Upto now, it must be observed, though a great warrior like भीष्म had fallen, the पाण्डवs had not suffered any loss. This was naturally rankling in the heart of दुर्योधन, who, therefore, is here making much of the incident of अभिमन्युवध which, in fact, is neither a matter for great pride nor for great joy to him. It is in this mood that दुर्योधन is opening his heart in this stanza. अभिमन्युवध is to दुर्योधन like an oasis in the desert. गुप्त्या secretly as opposed to साक्षात् directly, openly. अपकारिणाम् is कर्मणि षष्ठी, (अपकारs done) to the

enemies. p. 30 l 3 हतमभिमन्युमुपश्रुत्य Idiomatic आभिमन्यु हतः इति उपश्रुत्य. of अत्रस्थां देवीं महाराजस्य निवेदयामि above. समुच्छ्वसितमिव etc Generally one takes full breath when one has achieved some great task and has thus become कृतार्थ While, however, the task is being done one is in a state of suspense and hence holds one's breath. This shows that दुर्योधन is here heaving a sigh of relief which is an indication of the mood in which he is looking at the अभिमन्युवध incident. L 4 आतिदुष्करम् Very hard to achieve (and therefore, something to be proud of) Here the कञ्चुकिन् is giving expression to the general view about अभिमन्युवध viz. that for a veteran like द्रोण it is nothing, and for कर्ण and जयद्रथ also it cannot be a matter worthy of encomium. L. 6 एको बहुभि. etc दुर्योधन is here echoing the view of the कञ्चुकिन् (cf. st. 2 cd above) which he has inferred from his remark, अतिदुष्कर etc.

St. 4. शिखण्डिन पुरस्कृत्य जरति गाङ्गेये हते पाण्डुपुत्राणा या श्लाघा सा एव अस्माक भविष्यति । [अनुष्टुभ्]

दुर्योधन's statement here is like the argument of a disputant who, unable to justify his case and refute objection against it directly, tries to pick a hole in the position of his adversary. Such an argument is said to constitute a weak point of the disputant and results in his defeat. For it is an indirect admission that the objection is irrefutable. दुर्योधन here instead of showing why and how they can be proud of अभि मन्युवध launches an attack on भीष्मवध by the पाण्डवs, and thus indirectly admits that अभिमन्युवध can't be a matter for श्लाघा to them. (Such argument is called अर्थान्तर, which is a variety of निग्रहस्थान cf पराजयहेतुर्निग्रहस्थानम् । प्रकृतेनानभिसन्धार्थवचनमर्थान्तरम् । तर्कभाषा. गाङ्गेय son of गङ्गा i.e. भीष्म. जरति loc. sg. of जरत् (pr. part. of √जॄ) old. शिखण्डिन् We have already seen above that अम्बा the eldest daughter of काशिराज was born as a daughter of द्रुपद who, however, gave out that a son was born to him and named him शिखण्डिन्. Later on शिखण्डिन् (or rather शिखण्डिनी) got her sex exchanged with a यक्ष. But भीष्म who knew all this looked on शिखण्डिन् as a स्त्री and hence refused to fight with him. अर्जुन, who knew this, put शिखण्डिन् in the front and from behind him discharged arrows on भीष्म and thus laid him low on the battle-field. All this is mentioned by दुर्योधन to show that no श्लाघा is due to पाण्डवs for भीष्मवध. But thereby he has equally emphatically proved, without being aware of it, that no श्लाघा is

due to them for अभिमन्युवध either. The figure in this stanza is निदर्शना which is defined as अभवन्वस्तुसम्बन्ध उपमापरिकल्पकः । निदर्शना ' का० प्र० X बालबोधिनी explains the अलकार in this stanza in the following words. अत्र पाण्डवश्लाघायाः कौरवगामित्वस्यासभवात् तत्सादृश्य प्रतीयमान कौरवपाण्डवश्लाघयो बिम्बानुबिम्बभावम् (i. e औपम्यम्) बोधयतीति निदर्शनालङ्कार ।

P. 30 l. 10 **संकल्पः** Intention, अभिप्राय किन्तु etc. Finding that दुर्योधन is upset by his remark, the कञ्चुकिन् tries to explain what he meant by his remark in l. 4 above What he meant thereby is: Since the प्रतिघात of the valour of द्रोण etc has never occurred till then naturally even on this occasion no प्रतीघात was expected. Thus victory for them was but sure Hence there is nothing very particular or unusual about this conquest of अभिमन्यु by them and as such no particular श्लाघा also was due पौरुषप्रतीघात may differently refer to अभिमन्यु waging war with द्रोणादिs at least for some time, so that he had to be overpowered by many warriors simultaneously. This fact itself constitutes a प्रतीघात, the like of which had never been witnessed before. Hence अभिमन्युवध does not constitute a matter for श्लाघा But this explanation of पौरुष-प्रतीघात could hardly have been meant by the कञ्चुकिन् **l. 11** **अनालोचितपूर्वः** never thought of before, or never seen before. **V. L.** अनालोकितपूर्व never seen before.

St 5: सहभृत्यगण सबान्धवं सहमित्र ससुतं सहानुजं सुयोधन पाण्डुसुत न चिरात् संयुगे स्वबलेन निहन्ति । [वियोगिनी].

संयुग War. **सहभृत्यगणं** etc. Note that सह in the सहबहुव्रीहि compound is optionally changed to स according to the सूत्र 'वोपसर्जनस्य' अष्टा० VI 3 82 (बहुव्रीह्यवयवस्य सहस्य सः स्याद्वा । पुत्रेण सह सपुत्रः सहपुत्रो वा आगतः। सि ० कौ ०) **निहन्ति** Pr. in the sense of near future. Cf. 'वर्तमानसामीप्ये वर्तमानवद्वा' अष्टा० III. 3.131. **पाण्डुसुतः सुयोधनम्** is a slip of tongue on the part of दुर्योधन. He meant पाण्डुसुत सुयोधन But this slip is ironically suggestive. The metre is वियोगिनी which is defined as विषमे ससजा गुरुः समे सभरा लोऽथ गुरुर्वियोगिनी ॥

St 6 Note that the कञ्चुकिन् recites the stanza with the required change. He cannot recite it exactly as done by दुर्योधन because it is too inauspicious to do so. **एतद्विपरीतम्** the opposite of this (एतस्य विपरीतम्). Or विपरीत may mean 'in the reverse

manner'. In that case एतद् = This (i e stanza as recited by the कञ्चुकिन्). 'Your Majesty has said this in the reverse manner'. If the कञ्चुकिन् recited the stanza exactly as recited by दुर्योधन then एतद्विपरीतं = Thus which is unfavourable or adverse has been said by Your Majesty. **l. 7** अनामन्त्र्य Abs. of आ + √मन्त्र् 10 A with the negative particle अन्. Without taking my leave. वासभवनम् Bed-chamber **l. 8** व्याक्षिप्त (p. p p. of वि + आ + √क्षिप्) distracted. Apparently दुर्योधन takes no note of the slip he has committed though his attention has been drawn to it by the कञ्चुकिन्. Or perhaps व्याक्षिप्तं मे मन is to be construed as दुर्योधन's explanation of the slip. **l. 11f** एतत्तुहिन etc. तुहिनस्य (=हिमस्य) कणैः शिशिरेण (=शीतलेन) समीरणेन (=वायुना) उद्वेल्लितानि (=आकम्पितानि) यानि बन्धनानि (वृन्तानि, stalks) तेभ्य च्युताः (=गलिताः) याः शेफालिकाः ताभिः विरचितः कुसुमानां प्रकरः यत्र तत्. Wind was charged with particles of dew and was hence cool It rudely shook the शेफालिकाs and the flowers naturally loosened from their stalks fell down in large numbers to form a bed (प्रकर). **V l.** °द्वेल्लितवृन्तबन्धुरशेफालिका° adopted by जग॰ It is explained as: उद्वेल्लितानि वृन्तानि यासां ता· बन्धुराः च याः शेफालिकाः बन्धुर Lovely जगद्धर, however paraphrases बन्धुरम् by निम्नोन्नतम्.

P. 32 L. 1 ईषदालोहित etc ईषत् आलोहितौ (=आरक्तौ) यौ मुग्धवधूनां (=सुन्दरस्त्रीणां) कपोलौ तद्वत् पाटलैः (=श्वेतरक्तैः) लोध्रप्रसूनैः विजितम् (=अध कृतं) श्यामलतायाः सौभाग्य (=सौन्दर्य) यत्र (बाल॰) ईषत् slightly. आ = आसमन्तात्. श्यामलता name of a creeper, also known as फलिनी or प्रियङ्गु. उन्मीलित etc. उन्मीलितैः (=विकसितैः) बकुलकुन्दकुसुमैः सुरभि (=सुगन्धि) शीतलं च । (बाल॰)

St. 7 : रजनीप्रबुद्धै प्रालेयमिश्रमकरन्दकरालकोशैः पुष्पैः समं निपतिताः अलयः अर्कांशुभिन्नमुकुलोदरसान्द्रगन्धसंसूचितानि कमलानि पतन्ति। [वसन्ततिलका]

This stanza describes how bees fall down to the ground along with the flowers in which they perched at night and now fall on lotuses which are opening in the morning. प्रालेयमिश्र॰ प्रालेयेन (=हिमेन) मिश्र· य· मकरन्दः (=पुष्परस) तेन करालाः (=नतोन्नताः) कोशाः येषां तैः। समम् = सह governs the instrumental. अर्कांशुभिन्न॰ अर्कस्य (=सूर्यस्य) अंशुभि· (=किरणैः) भिन्ना (=विकसिता) ये मुकुलाः (=कलिकाः buds) तेषाम् उदरस्य (=अन्तर्भागस्य) संबधिना सान्द्रेण गन्धेन संसूचितानि The bees had fallen to the ground along with the रजनीप्रबुद्ध flowers and their new abode was suggested to them by

the deep smell of ths lotuses which opened with the sun's rays. पतन्ति (√पत् to fly) Fly, go to. The figure here is समासोक्ति which is defined as समासोक्तिः समैर्यत्र कार्यलिङ्गविशेषणैः । व्यवहारसमारोप प्रकृतेऽन्यस्य वस्तुनः ॥ सा० द० X. The बाल० explains the figure as अत्र क्षीणाश्रयत्याग पूर्वक सपत्न समाश्रयकार्यरूपणे भ्रमरेष्वकृतज्ञ व्यवहारोपात् समासोक्ति. ।

St. 8. जृम्भारम्भप्रविततदलोपान्तजालप्रविष्टै नृपतय इव स्पृश्यमानाः (सन्त) विबुद्धाः घनपरिमलस्तोकलक्ष्याङ्गरागा एते द्विरेफाः स्त्रीभि सार्धं विकचनलिनीगर्भशय्या मुञ्चन्ति [मन्दाक्रान्ता].

In this stanza दुर्योधन has described another phenomenon which indirectly throws light on his gay nature जृम्भारम्भ etc. is to be explained in two ways (i) जृम्भाया (=विकासस्य) आरम्भेण प्राविताः (= विस्तृता) ये दलाना (=petals) उपान्ताः ते एव जालानि (=गवाक्षाः, lattices) तैः प्रविष्टाः तैः। (Bees were awakened by the rays) which entered thtough the interstices of the lotus petals as they opened in the morning (ii) When construed with kings, दलोपान्तजाल is to be explained as दलोपान्ता इव जालानि. (Kings are awakened by the rays) which entered through the lattices resembling the lotus petals. हस्त Ray. घनपरिमल etc. घनः परिमलः (=सभोगः) तेन स्तोकलक्ष्यः अङ्गरागः (=विलेपनं) येषा ते। परिमल = (i) Dalliance, सभोग: or (ii) fragrance, गन्ध घनपरिमल may be dissolved as घनः परिमल: यस्य (तथाभूतः अङ्गराग:); or as a कर्मधारय compound. घन: परिमल (=close dalliance) This latter is better as it is more in keeping with दुर्योधन's character as revealed in this act. अङ्गराग Tne unguent in the case of the bees is the pollen. विकचनलिनी etc. विकचायाः (=विकसितायाः) नलिन्याः गर्भाः (=अन्तर्भागाः) एव शय्या ताम्।. The figure in this stanza is उपमा which covers the whole stanza

P. 33 l 3 Note how भट्ट नारायण has cleverly sent the कञ्चुकिन् off the stage. This has been again utilised further to give us the पताकास्थान on P 48 below. Here now दुर्योधन is left alone to overhear the conversation of भानुमती with her friend and maid and play the amorous part in the section that is to follow. l. 6 सुवदना has waited upto now allowing भानुमती to recollect her dream; and now she asks if she has racollected it. During this interval as we have seen has taken place the short section which has by this time brought दुर्योधन to the place to overhear

them. l 7 आसीना Pr Part of √आस् 2A according to the सूत्र 'ईदासः' अष्टा० VII. 2 83 (आसः परस्यानस्य ईत्स्यात्। आदे परस्य। आसीन। सि० कौ०). l. 8 अतिशयितदिव्यरूपेण अतिशयित दिव्य रूप यस्य सः। or अतिशयित दिव्यं रूपं येन सः i e who has surpassed even celestial beauty. The प्राकृत अदिसइददिव्वरूविणा would rather give us अतिशयितदिव्यरूपिणा which, however, is less accurate grammatically than °दिव्यरूपेण For °दिव्यरूपेण is a बहुव्रीहि समास which yields the same sense as दिव्यरूपिणा which is formed by adding the मत्वर्थीय इन् to the कर्मधारय compound viz दिव्यरूपम् This latter involves गौरव as involving two कृत्यs (viz समास and मत्वर्थ) as compared with the former which with only one कृत्य (viz. समास) yields the same sense. Hence there is a general rule viz when the sense can be had from a बहुव्रीहि it is not admissible to have a कर्मधारय compound with a possessive suffix (मत्वर्थ) added to it. 'न कर्मधारयान्मत्वर्थीयो बहुव्रीहिश्चेत्तदर्थप्रतिपत्तिकरः।' However, later on twice भट्टनारायण has used the expression अदिसइदादिव्वरुविणो which can't but be rendered into Sanskrit as अतिशयितदिव्यरूपिण (see p 35, l 5) and also l 7 where the actual Sanskrit °दिव्यरूपिण also has been used. Here also then we should better have °दिव्यरूपिणो rather than °दिव्यरूपेण. नकुलेन there is a pun on this word It means (i) Ichneumon; and (ii) the fourth पाण्डव who was known for passing beauty. l. 11 अवधार्य Having understood or realised the statement of भानुमती. जग० reads अपवार्य आत्मगतम् But a speech can be either अपवार्य (aside to somebody) or आत्मगतम् (to oneself), but not both simultaneously. जग०'s reading, therefore, is wrong. l 14 अतिसंतापो० अतिसतापेन उद्विग्न हृदयं यस्या सा। This epithet explains why भानुमती has again forgotten the details of her dream.

P 34 l. 2 After तिष्ठति read भवतु। अनेन लताजालेनान्तरित श्रृणोमि तावदासां विश्रब्धालापम्। (तथा स्थितः) which has been left out through oversight. It should be noted that *overhearing confidential talk* is often met with in Sanskrit drama. Thus, for example, we find वसन्तसेना overhearing the talk of मदनिका and शर्विलक in the मृच्छकटिक; or अग्निमित्र overhearing the talk between मालविका and her maid (in the मालविकाग्निमित्र) or मलयकेतु overhearing the talk between राक्षस and करभक in the मुद्राराक्षस. Now, it must be observed, the stage is set for a bifocal scene with भानुमती conversing with her friend and maid on one side and दुर्योधन overhearing her and passing his own remarks on the other; and the spectator has to be alive to both these. L. 5 समर्थित = सभावित Inferred, known. L. 6. आविषयः

Not a proper object What he means is that he does not deserve to be the object of भानुमती's wrath He has done nothing to deserve it. The negative particle has six different अर्थ s as noted in the couplet' तत्सादृश्यमभावश्च तदन्यत्व तदल्पता। अप्राशस्त्य विरोधश्च नञर्थाः षट् प्रकीर्तिताः ॥. Here it has the sense of अप्राशस्त्य (impropriety).:

St. 9 प्रमादात् मया कण्ठे भुजलतापाश शिथिलीकृत किम्। निद्राच्छेदविवर्तनेषु अभिमुख न सभाविता असि किम्। स्वप्ने त्वया अहम् अन्यस्त्रीजनसकथालघुः लक्षित (अस्मि) किम्। (हे) प्रिये, परिजनोपालम्भयोग्ये मयि क दोष पश्यसि। [शार्दूलविक्रीडितम्].

In this stanza दुर्योधन is setting the various possible circumstances which, he thinks, are calculated to rouse भानुमती's wrath against him, and suggests that none of these had occurred, so much so that there is really no reason why she should be angry with him. Thus in this stanza दुर्योधन is justifying his statement viz. अविषयः खलु दुर्योधनो भवत्याः कोपस्य. कि कण्ठे etc. Note that the भुजलतापाश may be that of भानुमती round दुर्योधन's neck or that of दुर्योधन himself round भानुमती's neck. The latter is more natural. प्रमादात् दुर्योधन is sure that he would not commit such a thing knowingly. But even unwillingly or through mistake, he says, he has not done it In a similar manner we should grasp the import of the other lines also बालबोधिनी gives the import as follows —भुजलतापाश प्रसादादपि न शिथिलीकृतः। निद्राया परिवृत्तपार्श्वोपि मया संमुखीभूय सभावितासि। स्वप्नेऽपि नाहमन्यस्त्रीजनसकथालघुः त्वया लक्षितः। एवं न कोऽपि मयि दोष इति भावः०। परिजनोपालम्भ० What दुर्योधन means is : I should have been rebuked by you as a परिजन if at all any thing wrong has been committed by me You should not have directed your wrath against me like this. For the general idea of this stanza cf कमपराधलवं मयि पश्यसि त्यजसि मानिनि दासजन यतः। विक्र० 4-24; and कथमेकपदे निरागस जनमाभाष्यमिम न मन्यसे। रघु० VIII.

St 10 अस्यदुपाश्रयैकचिता इय प्रेमनिबद्धमत्सरेण मनसा अतिवल्लभत्वात् मम अपराधलेश स्वयम् (एव) उत्प्रेक्ष्य नियत कुपिता। [औपछन्दसिकम्]

In this stanza दुर्योधन is giving expression to another point of view. It is true that he has not committed any अपराध, yet because of her intense and singular devotion and love for him, she must have fancied some slight अपराध in him (where actually there was none) and thus got angry Love is not only jealous but even fastidious and sees faults or अपराध'a even where they

don't exist. Cf. दूरारूढः खलु प्रणयोऽसहनः। विक्र० ; कुपिता न तु कोपकारणं सकृदप्यात्मगत स्मराम्यहम्। प्रभुता रमणेषु योषिता न हि भावस्खलितान्यपेक्षते ॥ विक्र० 4.12 अस्मदुपाश्रयैकचित्ता वयम् एव उपाश्रयः (=आश्रयस्थान) यस्य तथाभूतम् एकम् (=अनन्यं चित्त यस्याः सा।) प्रेमनिबद्ध० प्रेम्णा निबद्धः (=जनितः) मत्सरः यस्मिन् तथाभूतेन (मनसा) Jealousy is roused in heart because of her love for me अतिवल्लभत्वात् is the हेतु of अपराधलेशं स्वयमुत्प्रेक्ष्य. (Cf. आशङ्कते हि प्रणयातिशयः प्रणयिनोऽपराधमिति भावः। बाल०). The metre is औपच्छन्दसिक which is obtained by adding only one long syllable at the end of each line in the वैतालीय च्छन्दस्. Cf. 'तत्रैवान्तेऽधिके गुरौ स्यादौपच्छन्दसिक कवीन्द्रहृद्यम्।'.

P. 35 l. 3 तथापि दुर्योधन is satisfied as regards the correctness of his surmise in st. 10 about भानुमती's wrath He is so sure about this that he does not think it necessary to listen to भानुमती's explanation of the matter. And yet he says he would listen to it only as a matter of curiosity. l 4 उत्सुकाः (i) Anxious, ill at ease; and (ii) love-sick, l 5 हृतहृदया (i) All whose heart i e. courage is taken away, who has lost all courage; and (ii) whose heart is captivated. It may be observed that throughout भानुमती is using these expressions in the former sense while दुर्योधन (who does not know the context) understands them in the latter and thus misunderstands the whole narration. l 8 माद्रीसुतानुरक्तया Attached to the son of माद्री i. e. नकुल. l 9 वयम् plural in the sense of singular This is admissible in the case of the word अस्मद् according to the सूत्र 'अस्मदो द्वयोश्च' अष्टा० I 2. 59 (एकत्वे द्वित्वे च विवक्षिते अस्मदो बहुवचन वा स्यात्। वयं ब्रूमः। पक्षे अहं ब्रवीमि, आवा ब्रूवः इति वा। सि० कौ०). मूढ Deluded, foolish It must be observed that दुर्योधन is exposing himself throughout this speech which is marked by rashness and extreme thoughtlessness. It is really a pity that दुर्योधन should after so many years of his married life should have been so hasty in accusing his wife of infidelity. One is here reminded of शर्विलक pouring vituperations on मदयन्तिका and women in general in the मृच्छकटिक in Act III l 12 विविक्तस्थान A secluded place. l. 13 अविज्ञात etc. न विज्ञातः बन्धक्याः हृदयस्य सारः (=अभिप्रायः) येन सः. बन्धकी (बध्नाति मनः पुरुषाणाम् इति) A harlot कुलटा means the same thing; and is derived as कुलानि अटति इति (according to the वार्तिक शकन्ध्वादिषु पररूपं वाच्यम्) कुल + अटा = कुलटा. क्षीरस्वामिन् notes another derivation कुत्सित लटति इत्येके। क्वापि = सुदूरम्. मत्परि-

ग्रहपांसुला मत्परिग्रहः च पासुला च i e. Wanton wife of mine. V L. मत्परिग्रहपांसनि मत्परिग्रहस्य (i e मत्कृतस्य अङ्गीकारस्य) पांसनी (i. e. दूषिका) तस्याः सबुद्धिः। who have disgraced my acceptance.

St 11: मम पुरः तव तद् भीरुत्वम्, ईदृशानि साहसानि। अस्मद्वपुषि सा श्लाघा, विनयव्युत्क्रमे अपि एष राग। जडमतौ मयि च तत् औदार्यम्, चापले कोऽपि पन्थाः। तस्मिन् ख्याते वितमसि कुले जन्म, एतत् कौलिनम्। [मन्दाक्रान्ता].

In this stanza दुर्योधन is bringing out the great contrast between various facts about भानुमती as observed by him till now and those that are revealed to him now He is thus explaining the expression अविज्ञातबन्धकीहृदयसार that he has used above. (cf. भानुमत्या हृदयस्याविज्ञातत्वद्योतनाय तस्या आचारितस्य परस्परविरुद्धत्वमुपवर्णयति बाल०). Each line in this stanza contains a reference to two factors one well known to दुर्योधन (referred to by the pronoun तद् and the other now observed by him (referred to by the expressions ईदृश or एतत्). भीरुत्वम् भयशीलत्वम् timidity. साहस Rash action. श्लाघा Praise. विनयव्युत्क्रम transgression of विनय (=इन्द्रियजय). रागः Attachment. औदार्यम् दाक्षिण्यम् i. e. courtesy जडमतिः Dull-witted. चापलम् wantonness कोऽपि पन्था Inscrutable way. वितमस् (विगत तमः यस्मात् तत्) Above all blemish, निर्मलम्. कौलीन scandal. It is derived by क्षीरस्वामिन् as कुलीने भव कौलीन कुलस्येदमिति वा। Scandals often arise in connection with noble families and high born persons. Hence it is that कौलीन, which originally meant कुलीनस्य भावः कर्म वा, has come to mean a scandal (लोकवाद). The figure in this stanza is विषम which occurs when things which are quite incompatible with one another are brought together. It is defined as क्वचिद् यदतिवैधर्म्यान्न श्लेषो घटनामियात्। का.प्र.

P. 36 l. 6 आरब्धा p. p. p. of आ + √रभ्। A used actively. This is known as कर्तरि क्त which we can have from all गत्यर्थक and अकर्मक roots and some other roots as mentioned in the सूत्र 'गत्यर्थाकर्मकश्लिषशीङ्स्थासवसजनरुहजीर्यतिभ्यश्च' अष्टा० III 4. 72. But since आ + √रभ् is not specially mentioned in this list, we must take this root to be either गत्यर्थक or अकर्मक according to the कारिका 'धातोरर्थान्तरे वृत्तेर्धात्वर्थेनोपसंग्रहात्। प्रसिद्धेरविवक्षातः कर्मणोऽकर्मिका क्रिया॥' L. 10 अशालीनत्वम् The expression शालीन is derived from शाला and means modest, bashful अधृष्ट cf. शालां प्रवेष्टुमर्हति शालीनः according to शालीनकौपीने अधृष्टाकार्ययोः' अष्टा० V. 2. 20. शालीनत्व = Modesty, अशालीनत्व = Immodesty.

St. 12 : (हे) पापहृदये, यस्मिन् (त्वया) मत्सुरतोपभोगः रहसि चिरप्रणयनिर्भरबद्धभावम् आवेदितः तत्र एव अस्मिन् सखीजने दुश्चरित निवेदयन्ती अथ (त्वं) न ह्रीणासि (किम्)। [वसन्ततिलका].

दुर्योधन is in this stanza describing what constitutes the अशालीनत्वम् viz describing with one's own lips one's दुश्चरित to one's friends चिरप्रणय etc. is to be construed with आवेदितः adverbially. चिरप्रणयेन (...चिरकालिकेन विश्वासेन) निर्भरं (=अतिमात्र) बद्धः (=manifested) भावः (=स्वीयः आशयः) यस्मिन् कर्मणि तद्यथा तथा। तत्र=तस्मिन् corresponding to यस्मिन् above ह्रीणासि=ह्रीणा असि. p. p p of ह्री according to the सूत्र 'नुदविदोन्दत्राघ्राह्रीभ्योऽन्यतरस्याम् अष्टा० VIII. 2 56 (एतेभ्यो निष्ठातस्य नो वा। सि० कौ०). Hence from ह्री we can have ह्रीत as well as ह्रीण. The figure in this stanza is विशेषोक्ति which is defined as विशेषोक्तिरखण्डेषु कारणेषु फलावचः। का०प्र० The दुश्चरितनिवेदन exists and yet its फल viz लज्जा does not arise. भानुमती is not ashamed of it

P. 37 l.2 The actual expression used by भानुमती is सप्पगब्भपसारिअकरेण which can be rendered into Sanskrit as (i) सर्पगर्भप्रसारितकरेण (which is the sense intended by भानुमती) and (ii) सप्रगल्भप्रसारितकरेण (which is the sense understood by दुर्योधन) The other reading here is सगव्व पसारिअकरेण=सगर्वं प्रसारितकरेण The former is adopted by जगद्धर and has a pun which like some other expressions in भानुमती's previous speeches allows good scope for दुर्योधन's misunderstanding It is, therefore, really tempting But it must be observed that with this reading we have a pun which can be understood only in the प्राकृत expression. Thus in the previous speeches of भानुमती the pun could be transferred to Sanskrit very easily (e. g णाउल and नकुल) but here this is not possible to do. Such puns (i. e. pun on प्राकृत expressions (which cannot be transferred into Sanskrit) occur only occasionally and in early plays Thus e. g. in शाकुन्तल we have सउन्दलावण्ण [=(i) शकुन्तलावण्य and (ii) शकुन्तलावर्णं] or in the मृच्छकटिक we have पण्ह ते दहस्सम् [=प्रश्न ते दास्यामि or (ii) पार्ष्णिं ते दास्यामि]. It was in the latter sense that the expression was understood by सर्वदमन who, therefore, asked क मे माता (i. e. (शकुन्तला); and by कुम्भीलक who, therefore, retorted saying अहं ते मस्तके पादं दास्यामि [For a full discussion of this latter see my INTRODUCTION TO THE STUDY OF THE मृच्छकटिक, p 7]. भट्ट नारायण's work, however, is much later than these two works.

l. 4 अलं आकर्णनेन = श्रवणेन साध्यं नास्ति. For the use of तृतीया

here read : गम्यमानापि क्रिया कारकविभक्तौ प्रयोजिका । अल श्रमेण । श्रमेण साध्य नास्तीत्यर्थः । इह साधनक्रिया प्रति श्रमः करणम् । (सि० को०). l 4-6 दुर्योधन's reaction here deserves notice It is characteristic of all husbands that they more often then not are very jealous of their wives' virtue and would go to any length if they fall into the clutches of suspicion l 9 आर्यपुत्र is a term of addressing a husband in a Sanskrit drama Cf 'सर्वस्त्रीभिः पतिर्वाच्य आर्यपुत्रेति यौवने' प्रभात-मङ्गल etc In ancient India kings were awakened from their sleep in the morning by sounding of trumpets and eulogies sung by bards and courtezans The word प्रभात in this compound shows that it was done generally at dawn or very early in the morning वारविलासिनी courtezan l 15 अत्याहित calamity. भागीरथी the river गङ्गा so called after भगीरथ who with great penance is said to have succeeded in bringing her on the earth and made her current flow over the ashes of the 60 thousand sons of सगर who had been burnt by wrath of कपिल. The story of सगर and his sons has been referred to by भट्टनारायण later on at V 8.

P. 38. L. 1 आहुतिहुत may be dissolved as तृतीया तत्पुरुष (आहुतिभिः हुतः) or as a बहुव्रीहि compound, हुताः आहुतयः यत्र. Regularly the expression should be हुताहुति, but the order of the members is reversed according to the सूत्र 'वाहिताग्न्यादिषु' अष्टा० II. 2. 37 **L. 5** मन्दधिया मन्दा धीः यस्य तेन Dull-witted one. दुर्योधन has called himself मूढ and जडमति before. **L. 6** अन्यथा otherwise. सभावितम् Was understood or construed.

St. 13:दिष्ट्या अहम् अर्धश्रुतविप्रलम्भजनितक्रोधात् (भानुमत्याः सकाशा) नो गतः दिष्ट्या अर्धकथने रुषा मया किंचित् परुष न व्याहृतम्। दिष्ट्या विमूढहृदय मां प्रत्याययितु कथान्त गता। दिष्ट्या जगत् मिथ्यादूषितया अनया विरहित न जातम्। [शार्दूलविक्रीडितम्]

दुर्योधन is in this stanza expressing his joy that nothing rash has been committed by him. The last line in prrticular is a clear confession on the part of दुर्योधन as to what he would have done which sheds light on इयमेव तावत् प्रथममनुशासनीया on p 37 above. अर्धेन श्रुतेन यः विप्रलम्भः तेन जनितात् क्रोधात्. We have seen that दुर्योधन has only partly heard the वृत्तान्त The first few remarks of भानुमती and her friend and maid were not heard by him and hence he was misled by the punning expressions in the talk with the result that he was almost beside himself with rage. क्रोधात् The abl. is here in the sense of हेतु or cause, according to the सूत्र

' विभाषा गुणे ऽस्त्रियाम्' II. 3 35 (विभाषेति योगविभागादगुणे स्त्रियां च क्वचित् । धूमादग्निमान् । नास्ति घटोऽनुपलब्धेः । सि० कौ०) नो = न (really it is न + उ which, however, are no longer separated). अर्धकथने कथनस्य अर्धं तस्मिन्, according to the सूत्र ' अर्धं नपुंसकम्' II. 2. 2 which lays down that अर्ध n (half) when compounded with a word expressive of the whole will stand first. प्रत्याययितुम् Inf. of प्रति + √इ (causal) To convince. कथान्तं गता = (i) कथा अन्तं गता the narration came to a close or reached its end. With this reading we have to understand an उत्प्रेक्षा by supplying इव after प्रत्याययितुम् (i. e. to convince me as it were). (ii) कथायाः अन्त = (कथान्त) गता (भानुमती इति शेषः), भानुमती went to the end of her narration मिथ्यादूषिता falsely accused. The figure in the last line is अप्रस्तुतप्रशंसा. Instead of stating that he has not killed भानुमती, दुर्योधन has stated the effect thereof viz that the word has not become devoid of her. Thus this is कारणे प्रस्तुते कार्यकथनरूपा अप्रस्तुतप्रशंसा. Cf. कार्ये निमित्ते सामान्ये विशेषे प्रस्तुते सति तदन्यस्य वचस्तुल्ये तुल्यस्येति च पञ्चधा ॥ का० प्र० X.
l. 14 अपवार्य this is defined as 'तद्भवेदपवारितम् । रहस्यं तु यदन्यस्य परावृत्य प्रकाश्यते ।' This is to be distinguished from जनान्तिकम् which has been explained above.

P 39 l 1 अपराधिनी an offender स इदानीं etc This is a very fine definition of a friend (Cf स किंसखा साधु न शास्ति यो नृपम् हितान्न यः संशृणुते स किं प्रभुः ।) **l. 10** अवितथ True, right. **l. 11** अनिष्टोदर्कम् अनिष्ट उदर्कः यस्य तत् whose result is undesirable, which portend evil. As दुर्योधन himself states it in the following stanza पन्नगशतवध indicates the भ्रातृशतवध and स्तनांशुकहरण (though it is not so stated clearly) indicates widowhood in view of the custom that widows were not to use स्तनांशुक.

St. 14 कामं शुभाशुभा स्वप्नाः हि पर्यायेण दृश्यन्ते। इयं शतसंख्या पुनः सानुजं मां स्पृशतीव। [अनुष्टुम्].

दुर्योधन is here stating the अनिष्ट उदर्क that he is afraid of. He is apparently a man of strong will and as such is not to be daunted by dreams and such other matters which shake the nerve of ordinary man. And yet even he is nervous at the number hundred which corresponds to the number of the कौरवs including himself. पर्यायेण (i) Alternately. This would imply that शुभ and अशुभ dreams occur one after another in regular order. Such is however, not the case. Hence it is that this reading is rejected

by some who prefer to read प्रायेण (generally). (11) Occasionally (पर्याय = an occasion), now and then Thus what दुर्योधन means is: Generally dreams are neither शुभ nor अशुभ. It is only occasionally that शुभाशुभ dreams are seen and the present dream, like all general dreams, I would take as neither शुभ nor अशुभ, but for the number hundred which seems to refer to me and my brothers V. L प्रायेणैव for पर्यायेण Very often dreams,–शुभ or अशुभ–are seen by people, and we don't take them very seriously. But the number hundred in this dream makes it a bit serious. This dream is something unusual, (other than प्रायेण). This reading has been adopted by विश्वनाथ in his साहित्यदर्पण also and appears to be easier to construe. The figure here is उत्प्रेक्षा.

P. 39 l. 14 वामाक्षिस्पन्दन Throbbing of the left eye in the case of men and of the right in the case of women was considered an ill omen, while throbbing of the other eye was looked upon as a good omen in ancient India

P 40 l 1 भीरुजनाना हृदयानि प्रकम्पयति इति तथाविधेषु.' दुर्योधन is gathering up himself against the nervousness which is overcoming him. He declares, therefore, that such matters as dreams and omens affect the heart of भीरुजन (the timid) which he certainly is not. He, therefore, does not care for them. **l. 2** गीतः declared, stated. अङ्गिरसा by अङ्गिरस् It is not possible to identify this अङ्गिरस् Even भवभूति has referred to the views of an अङ्गिरस् in the मालतीमाधव There the view is couched in prose though it is introduced by the words गीतश्चायमर्थोऽङ्गिरसा गीतः, therefore, need not mean 'stated in verse.' It merely means stated. Again if here the view pertains to स्वप्न, there in the मालती॰ it pertains to marriage It would thus appear that the अङ्गिरस् whose views are referred to by भट्ट नारायण and भवभूति hold definite views on varied topics and need not be dubbed as an atheist. It is better to let him remain unidentified than identify him with his son on not a very sure foundation.

St. 15: ग्रहाणा चरित स्वप्नो निमित्तानि उपयाचितं (एतानि सर्वाणि) काकतालीयं फलन्ति। प्राज्ञ तेभ्य न बिभ्यति। [अनुष्टुभ्].

चरितं movement (राशिषु सङ्क्रमणम्). निमित्तानि Omens (good or bad). V. L. अनिमित्तानि ill omens. This restricts the view of अङ्गिरस् unnecessarily. उपयाचितम् उपयाच्यते अनेन इति A.

conditional offer (नवस in मराठी). V. L. अनिमित्तौत्पातिकं is explained as अनिमित्तानि (अपशकुनाः) औत्पातिकं (=उत्पातसंबंधि निर्घातवातादिक) च इत्येतेषां समाहारः । बाल० Ill omens and portents. But ill omens include portents, so much so that अनिमित्तौत्पातिक looks only tautologous. Hence it should be rejected. काकतालीयम् used adverbially in the sense of accidentally. The expression is derived from काकताल with the addition of ईय to it in the sense of इव according to the सूत्र 'समासाच्च तद्विषयात्' अष्टा० V. 3. 106 and is explained by पतञ्जलि as काकागमनमिव तालपतनमिव काकतालम्। काकतालमिव काकतालीयम्।. This maxim of the crow and the palm-tree (काकतालीय न्याय) is explained in various ways which all ultimately make it signify accidental occurrence (of something e.g. तालपतन in the wake of something else e.g. काकागम which has nothing to do with it at all). तेभ्यः abl. governed by बिभ्यति according to the सूत्र 'भीत्रार्थानां भयहेतुः' अष्टा० I. 4 25.

P. 40 l. 5 अलीकाशङ्का baseless fear. For as said by अङ्गिरस्, wise men need not be afraid of स्वप्न. l 6 उदयगिरि० उदयगिरेः शिखरान्तरेण (= शिखरमध्येन) विमुक्तः रथवर यस्य whose excellent chariot has arisen from the peak of the rising mountain. Or विमुक्तम् उदयगिरिशिखरान्तरं येन सः उदयगिरिशिखरान्तरविमुक्तः (according to the 'सूत्र वाहिताग्न्यादिषु' अष्टा० II. 2 37); ईदृशः रथवरः यस्य. V. L. उदयगिरिशिखरान्तरितविमुक्तरथवरः means whose रथवर was first screened (अन्तरित) by the उदयगिरिशिखर and subsequently rose up. But there is no propriety in stating that the रथवर was first अन्तरित. Hence this reading is not good. विगलत्संध्याराग० विगलन् संध्यारागः यस्य तथाभूतश्चासौ प्रसन्न (= स्वच्छं) दुरालोकं (= दुष्प्रेक्षणीय) च मण्डलं यस्य तथाभूतः। or विगलत्संध्यारागेण प्रसन्नं दुरालोकं च मण्डलं यस्य सः।. The प्राकृत विअलन्त can be rendered by विगलत् only and not by विगलित. It is present participle. l 10 रोषणित etc. रोषणित (= निर्मलीकृत) यत् कनकपत्र (= सुवर्णमयं पत्र) तेन सदृशः तेन. जग० reads रोसानित and explains it by निर्मलीकृत. V. L. शाणित° means शाणे घृष्ट (polished on the whetting stone). रोषणित or रोषाणित (= रोषणे or रोषाणे घृष्ट) means the same thing. l. 11 पूरितप्रतिज्ञ इव रिपुः like an enemy that has fulfilled his vow. In this sentence we have a पूर्णोपमा with all its members expressly mentioned. Incidentally it suggests the प्रतिज्ञा of भीम and his दुष्प्रेक्षणीयत्व on its fulfilment in the last act. l. 12 लोहित० लोहितानि (= रक्तानि) कुसुमानि चन्दनं च गर्भे यस्य, Having in it red flowers. अर्घ

or अर्घ्य A respectful offering to a deity or a guest. It is described as 'आपः क्षीरं कुशाग्रं च दधि सर्पिः सतण्डुलम् । यवैः सिद्धार्थकश्चैव अष्टाङ्गोऽर्घः प्रकीर्तितः ॥'.

P. 41 l. 3 अर्घ्यभाजनम् The vessel containing अर्घ्य i. e. materials for worship or offering. In this sense अर्घ्य is to be explained as अर्घार्थं द्रव्यम् and is formed according to the सूत्र 'पादार्घाभ्यां च' अष्टा॰ V. 4.25. सपर्या worship. It is explained by क्षीरस्वामिन् as सपरे साधुः सपर्या, सह पर्यायक्रमेण वर्तते वा। l. 7 साधुतरः अवसरः A very opportune or suitable occasion. दुर्योधन has already expressed his desire to remove भानुमती's fears. भट्ट नारायण has cleverly created a suitable occasion for दुर्योधन to go into भानुमती's presence. l. 11 This stage-direction reminds us of a similar situation in the मालतीमाधव. मालती, bent low at लवङ्गिका's feet, is requesting her to be allowed to put an end to her life; and at the suggestion of लवङ्गिका and मकरन्द, माधव takes लवङ्गिका's place and there follows an interesting scene. l. 12 कथम् expresses surprise felt by सुवदना at the sudden arrival of दुर्योधन. This surprise is at the same time mingled with sorrow at the thought that दुर्योधन was sure to cause violation of भानुमती's नियम. It may be observed here that दुर्योधन's sensuous nature was well known even to persons like सुवदना. l. 14 कृतः p. p. p. in the sense of immediate future to suggest certainty. This is used according to the सूत्र 'आदिकर्मणि निष्ठा वक्तव्या' (आद्येषु क्षणेषु भूतेषु सर्वस्याः क्रियाया भूतत्वाभावान्निष्ठा न प्राप्नोतीति वचनम् । आदिकर्मणि क्तस्य कर्तरि विधानार्थं चेत्याहुः । तत्त्वबोधिनी). l. 15 अम्बरमहासरएकसहस्रपत्र अम्बरमेव महासरः तस्य एकं (= मुख्यं) सहस्रपत्रं (= कमलम्). Here the sun is called सहस्रपत्र because अम्बर is called महासरः. This is thus an instance of परम्परितरूपक. l. 16 पूर्वदिशावधू॰ Here also the रूपक in पूर्वदिशा एव वधूः leads to the रूपक of कुङ्कुमविशेषक (saffron-mark) on the sun. Hence परम्परितरूपक again. सकलभुवन etc. सकलं भुवनमेव अङ्गनं तस्य दीपकः. परम्परित रूपक.

P. 42 l. 1 प्रणामेन by or on account of this प्रणाम. तृतीया in the sense of हेतु according to the सूत्र 'हेतौ' अष्टा॰ II. 3.23. कुशलपरिणामि is explained as कुशलं परिणमते तच्छीलं वा, ताच्छालिको णिनिः । बाल॰; another way is कुशलः परिणामः (कर्मधारय), सः अस्ति यस्य. The former is objectionable because in the case of स्वप्न there can be no ताच्छील्य, for a dream will yield its result only once; while

the latter is against the general rule न, कर्मधारयान्मत्वर्थीयो बहुव्रीहिश्चे-त्तदर्थप्रतिपत्तिकरः. But the latter should be preferred since Sanskrit writers often use expressions regardless of the rule quoted above. l. 9 पातयति Pr. 3rd sg of √पत् (caus) Lest (the flowers) fall down. It is not right to suggest here that दुर्योधन intentionally threw the flowers to the ground. The falling of flowers was caused by the thrill of भानुमती's touch. From the point of view of the actor, of course, पातयति does mean 'throws down because he is only gesticulating the स्पर्शसुख. It is better to explain both these expressions अभिनीय and पातयति as referring to the actor for whom stage-directions are really meant, rather than take one as referring to the actor and the other to दुर्योधन himself. l 10 परिवृत्य Note that upto now भानुमती had not noticed that दुर्योधन has taken the place of the चेटी. She is facing the sun while the चेटी is expected to be behind her. Now because the परिजन (as she takes it) has committed this प्रमाद, she turns round in anger and is struck to see दुर्योधन. Hence she is confused and the expression कथं escapes her lips l 13 अनिपुण unskilled. सेवावकाशे सेवायाः अवकाशे (= प्रदेशे अवसरे वा) Supply सेवितुम् प्रभवति Pr 3rd sg of प्र + √भू To be master of, to have a right to, governs the Loc or gen. l. 14 अनुशासन punishment

St. 16 · [अयि प्रिये] सम्भ्रमेण किम्। परिजनपथवर्तिनि अत्र धवलदीर्घापाङ्गसंसर्पि चक्षु विकिर। (हे) देवि, स्मितमधुरम् उदारम् उच्चै माम् आलप। मम पाण्योः अञ्जलि त्वां सेवितु प्रभवति। [मालिनी]

दुर्योधन is here trying to remove the fear of भानुमती (cf his remarks just after st 15 above). He, therefore, asks her किं सम्भ्रमेण which means that she should not have any सम्भ्रम (= साध्वस, nervousness, fear), and requests her to cast a glance at him which will reveal to her the fact that he has assumed the position of her परिजन (which should help her to shed off her fears). It must however, be noted that in this stanza there is an undercurrent of amor suggested particularly by the expressions धवलदीर्घापाङ्गसंसर्पि, स्मितमधुरम् and उदारम्. परिजनस्य पन्थाः (परिजनपथः–पथिन् is changed to पथ according to the सूत्र 'ऋक्पूरब्धूःपथामानक्षे' अष्टा॰ V. 4. 74) तत्र वर्तितु शीलम् अस्य इति (ताच्छील्ये णिनि). °संसर्पि is also to be similarly explained as संसर्पति तच्छीलम्. अपाङ्ग corner of the eye. उच्चै Loudly. This is generally explained as 'loudly as to a

servant at fault ' i. e. angrily. This, however, conflicts with स्मितमधुरम् and उदारम् उच्चैः i. e. Loudly merely means 'without any nervousness.' विकिर Scatter i. e. shower profusely and fully. भानुमती is looking at दुर्योधन only through her अपाङ्ग. But दुर्योधन suggests that she should shed off her सभ्रम and look at him straight as at a servant. धवलदीर्घापाङ्गसंसर्पि is the present state of the eye and विकिर contains the request of दुर्योधन to alter the state and caste her full or straight glance at him. This stanza should be interpreted as an attempt on दुर्योधनs' part to remove भानुमती's fear. So what दुर्योधन means to say here is, 'Dear भानुमती, shed off nervousness. Look straight at me, a servant to you that I am. With full ease and confidence order me to do any thing; and I assure you, I will do your bidding with folded hands'. If it is construed otherwise suggesting that भानुमती should act like an enraged mistress with her servant, the last line–particularly the expression प्रभवति–loses all force.

P. 43. l. 9 अलमेवं etc. It should be observed that अल (= enough, प्रतिषेध) is used with absolutive according to the सूत्र ' अलंखल्वोः प्रतिषेधयोः प्राचां क्त्वा' अष्टा॰ III. 4. 18; while with infinitive it has the sense of पर्याप्ति capacity, capability, according to the सूत्र ' पर्याप्तिवचनेष्वलमर्थेषु ' अष्टा॰ III. 4. 66 (पर्याप्ति = पूर्णता । तद्वाचिषु सामर्थ्यवचनेषूपपदेषु तुमुन् स्यात् । पर्याप्तो भोक्तुं प्रवीणः कुशलः पटुरित्यादि । पर्याप्तिवचनेषु किम् । अल भुक्त्वा । सि॰ कौ॰). To avoid grammatical blunder, therefore, this remark is explained as : तत् (i. e. नियमविधान) प्रकृतिसुकुमारम् आत्मानं (i e. भवत्या देह) खेदयितुं (i. e. श्रमयितुम्) अलम् (i.e पर्याप्तम्) । व्रतविधिना ते शारीर. क्लेश स्यादिति नैतदाचरणीयमिति भावः । बाल॰ But this explanation does not seem to be natural. The natural sense of this remark would be 'enough of troubling your delicate body' which should be preferred inspite of the grammatical error involved. This is not the oniy place where भट्ट नारायण is found to nod.

St. 1/ : हे भीरु, एवं यदि क्लाम्यसि (तर्हि) नः व्याप्तदिशां प्रकम्पितभुवाम् अक्षौहिणीनां फलं किम्, द्रोणेन किम्। अङ्गराजविशिखैः अपि किम्। त्वं मे भ्रातृशतस्य भुजवनच्छया सुखोपस्थिता दुर्योधनकेसरीन्द्रगृहिणी (असि)। तव कि शङ्कास्पदम्। [शार्दूलविक्रीडितम्]

In this stanza दुर्योधन is boastfully referring to his armies' generals, brothers and also to himself who are powerful enough to afford her protection against any danger, and is ultimately

asking भानुमती to shed off all fear, out of which she is thinking of observing the नियम. व्याप्ता· दिशः याभिः तासाम् ।; प्रकर्षेण कम्पिता भूः याभिः तासाम् । both adjectives of अक्षौहिणीनाम्. प्रकम्पितभुवां can be understood in two ways. (i) The forces of दुर्योधन are so vast that the earth trembled under their weight; or (ii) They were so mighty that the whole world trembled before them. The former idea is often met with in sanskrit literature cf. अनन्तरामितश्चेतश्च निर्गतो युवराज इति समाकर्ण्य प्रधावता बलानां भरेण चलितकुलशैलकीलितजलधितरङ्गतेव तत्क्षणमाचकम्पे मेदिनी। कादम्बरी para 116 अङ्गराजविशिखैः The arrows of the king of the अङ्गदेश. दुर्योधन had bestowed the अङ्गदेश on कर्ण to make him equal in position to other princes. Hence he is often referred to as अङ्गराज. विशिख is derived by क्षीरस्वामिन् in two ways: (i) विशीयते इति (from वि + √शि 9 PA. to sharpen), or (ii) विविधशिखो वा। (विविधाः शिखाः यस्य असौ). भुजवनच्छायां भुजाः एव वन (= वृक्षबहुल स्थानम्–क्षीरस्वामिन्) तस्य छाया ताम्. सुखोपस्थिता सुखेन (सुखं वा) उपस्थिता. दुर्योधन॰ दुर्योधन एव केसरीन्द्रः तस्य गृहिणी (wife). This stanza contains a साङ्गरूपक. भुजs of दुर्योधन's brothers, protection afforded by them, दुर्योधन himself and भानुमती are the उपमेयs, while वन, shade, केसरीन्द्र and गृहिणी (i. e. सिंही) are the उपमानs. It may be noted that the उपमेय (त्राण or some such expression) corresponding to the उपमान viz. छाया is not mentioned and hence in this section we have निगीर्य अध्यवसानरूपा आतिशयोक्ति. It may further be noted that the रूपक may be drawn further and भातृशत (उपमेय) may be looked upon as वृक्षशत (the उपमान) This would mean that out of the several उपमानs in the whole रूपक one is not उक्त and the rest are उक्त. This makes it an एकदेशविवर्ति रूपक which is defined as श्रौता आर्थाश्च ते यस्मिन्नेकदेशविवर्ति तत् । का॰ प्र॰ X.

P. 44 l. 4 किंतु etc. though readily agreeing with दुर्योधन, भानुमती is clever enough to justify the need for observance of नियम. What she would achieve by it is only the fulfilment of दुर्योधन's desires (मनोरथसंपत्ति), l. 7 दुर्योधन, however, completely discomfits भानुमती by catching her at her word and showing how his मनोरथसंपत्ति, far from requiring any observance of नियम, depends on just the reverse of it. For he would like to indulge in स्वेच्छाविहार with her and this मनोरथ of his, if it is to be fulfilled, requires that she should set aside all thought of नियम.

St. 18 : प्रेमाबद्धस्तिमितनयनापीयमानाब्जशोभं लज्जायोगात् अविशदकथं मन्दमन्दस्मितं वा नियममुषितालक्तकाङ्काधरं वा ते वक्त्रेन्दु पातु वाञ्छा [दुर्योधनस्य अस्ति] । किं परं दुर्योधनस्य असुलभं नु (अस्ति) । [मन्दाक्रान्ता].

In this stanza दुर्योधन is stating his only desire, nothing else being hard for him to attain. All the expressions in the accusative singular in the first three lines are adjectives of वक्त्रेन्दुम्. प्रेमाबद्ध etc प्रेम्णा आबद्धम् (i. e. व्याप्तम्) अतः एव स्तिमितम् (i e अचञ्चलम्) यत् नेत्रं तेन पीयमाना अब्जस्य (i e. कमलस्य) शोभा येन तथाभूतम् कमलतुल्यनयनशालिनमिति भावः । (बाल०). The eyes in the face of भानुमती were even more beautiful than lotuses. अविशदकथम् अविशदा (i e. अस्पष्टा) कथा (i. e. संलापः) यस्य तत्. Owing to bashfulness it talked indistinctly i. e. in a very low tone. cf उच्चैः in st 16 above and our note on it. मन्दमन्द० मन्दमन्दं (i. e. मन्दप्रकारं, formed according to the सूत्र 'प्रकारे गुणवचनस्य' अष्टा VIII. 1 12 सादृश्ये द्योत्ये गुणवचनस्य द्वे स्तः। तच्च कर्मधारयवत्। सि० कौ०) स्मितं यत्र तथाभूतम् । नियममुषिता etc. नियमेन मुषिताः अलक्तकाङ्काः यस्य (स नियममुषितालक्तकाङ्कः) तथाभूतः अधरः यत्र तथाभूतम् । अलक्तक Was often used in painting various parts of the body; but it was not used while a नियमः was being observed. Cf अपि त्वदावर्जितवारिसंभृतं प्रवालमासामनुबन्धि वीरुधाम् । चिरोज्झितालक्तकपाटलेन ते तुलां यदारोहति दन्तवाससा ॥ कुमार० V. 34. वक्त्रेन्दुम् वक्त्रम् इन्दुः इव The expression can be construed very well with वक्त्र (the उपमेय) and not इन्दु (the उपमान) Context thus requires that वक्त्रेन्दु should be so dissolved as to give prominenee to वक्त्र (the उपमेय or as उपमागर्भ कर्मधारय) The figure here is, therefore, उपमा. पातुम् = चुम्बितुम्. परमसुलभम् (i) can be read as one word and would mean extremely easy to have (i e. दुर्योधन can very easily have the वक्त्रेन्दुपान). But this reading is to be rejected because it can't explain why दुर्योधन has a desire for it then if it is so easy to obtain ! Generally we hanker after something that is not easily available. (ii) It may be split as परम् असुलभम् i. e. extremely hard to obtain. Then the construction would be परम् असुलभं वक्त्रेन्दु पातु दुर्योधनस्य वाञ्छा न किम्. Note that in this construction the reading is न (instead of नु) which becomes a rhetoric question implying an emphatic assertion. Has दुर्योधन no desire to kiss the extremely असुलभ वक्त्रेन्दु ? Certainly he has. This is adopted by जगद्धर. (iii) परम् असुलभं may also mean, what else (परम्) is असुलभ to दुर्योधन ? Everything else is सुलभ, but for the वक्त्रेन्दुपान which, therefore,

is the object of his desire (iv) It is also possible to read अपरम् असुलभम् which would yield the same sense as iii above.

P. 44 l. 13 नेपथ्ये we already have had our observations on नेपथ्ये by भट्ट नारायण Here we have arrived at a peculiar situation where either भानुमती would be forced by दुर्योधन to violate her नियम and satisfy him, or दुर्योधन will have to go unsatisfied. In either case there would be unpleasantness. But भट्ट नारायण with his skill has managed to resolve the situation in a very novel manner by making use of नेपथ्ये.

St. 19 दिक्षु व्यूढाङ्घ्रिपाङ्गः, अन्तरिक्षे तृणजटिलचलत्पांशुदण्डः, पथिषु झाङ्कारी शर्करालः, विटपिना स्कन्धकाषैः सधूमः, प्रासादाना निकुञ्जेषु अभिनवजलदोद्गारगम्भीरधीरः, चण्डारम्भः समीरः परिदिश वहति। भीरु सम्भ्रमेण किम् [स्रग्धरा].

This stanza contains a fine description of the stormy wind which, as दुर्योधन describes it later, is the shatterer of भानुमती's व्रत and consequently a friend of दुर्योधन. व्यूढानि अङ्घ्रिपाङ्गानि येन who has shattered and scattered parts or branches of trees (अङ्घ्रिभिः i. e. पादैः पिबति इति). तृणैः जटिलः (i e व्याप्तः) चलन् च पांशुदण्ड (i. e. column of dust) यस्मिन् in which there are moving columns of dust charged with straw. झङ्कारः विद्यते अस्य इति झाङ्कारी creating a hissing sound. शर्करालः जग॰ derives the word from शर्करा with the addition of the मत्वर्थीय लच् प्रत्यय according to the सूत्र 'सिध्मादिभ्यश्च' अष्टा॰ V. 2. 97. But the बालबोधिनी points out that शर्करा is not included in the list सिध्मादि as given in the गणपाठ, and explains it as शर्कराभिः (i. e. बालुकाभिः) अलते (i. e. शोभते) तथाविधः। This explanation, however, hardly suits this occasion. We may get शर्कराल if सिध्मादि is considered to be an आकृतिगण (i e. not an exhaustive list, so that other words might be included in it). But it may even be accepted as one more instance where भट्ट नारायण has nodded. विटपिन् tree. स्कन्धकाषैः by the rubbings of the स्कन्धs. सधूमः smokey. अभिनवानां (i. e. नूतनाना) जलदानाम् (i. e. मेघानाम्) उद्गारः (i e. गर्जितम्) इव गम्भीरधीरः। Producing deep and grave sound like the thundering of fresh clouds. चण्डारम्भः चण्डः आरम्भः यस्य सः Of terrible activity (आरम्भ). परिदिशम दिशि दिशि (अव्ययीभाव). The figure here is स्वभावोक्ति which is defined as 'स्वभावोक्तिर्दुरूहार्थस्वक्रियारूपवर्णनम्' सा॰ द॰ X.

P 45 l. 9 दारुपर्वतप्रासाद A palace on the wooden hill, evidently situated in the बालोद्यान. **V. L.** आरुह्यताम् for प्रविशतु may be explained as referring to the climbing (आरोहण) on the दारुपर्वत before actually entering the प्रासाद. जग०'s reading आरुह्यतामेतद्दारुपर्वतप्रासादम् is wrong. The correct rendering of the original प्राकृत (viz. आरोहीअदु एद दारुपव्वअपासादम्) would be 'आरुह्यतामेष दारुपर्वतप्रासादः।'. This reading is better in view of the आरोहणसंभ्रम referred to by सुवदना (p. 47 l 5). **l 10** उत्थित यत् परुष रजः तेन कलुषीकृते नयने येन तथाभूतः। कलुषीकृत distressed. उन्मूलित etc. उन्मूलितानां तरुवराणां शब्देन वित्रस्ताः (very much frightened) अतः एव मन्दुरायाः (from the stable) परिभ्रष्टाः (run away) ये वल्लभाः (तुरङ्गमाः) तैः पर्याकुलीकृताः (thrown into confusion) जनाना पद्धतयः (paths) येन तथाभूत।. Trees crashed and created a terrible noise frightened by which the horses broke loose from their stables and created confusion on the roads where men were moving about वल्लभ = कुलीन or सल्लक्षण, excellent (horses) The descriptiou of the storm seems to be more imaginary than real in view of the situation of the बालोद्यान.

P. 46 l. 1 वात्याचक्रम् वातसमूहमण्डलम्. **L. 2** अयत्नपरित्यक्त etc. दुर्योधन might have put some effort (यत्न) to achieve his मनोरथ (described above in st. 18), but he was not required to do so. For frightened by the वात्याचक्र the queen, of her own accord, gave up her नियम and clasped him. Thus if the storm is भानुमत्या नियमस्य भङ्क्ता on the one hand, it is surely a वयस्य to दुर्योधन. This idea दुर्योधन is explaining in the following stanza.

St. 20: भ्रुकुटिः न न्यस्ता, लोचने बाष्पसलिले न आच्छादिते, आननम् अन्यत न नीतम्, स्पृशन् अहं सशपथं न वारितः, तन्व्या भयवशात् मग्नपयोधरम् आलिङ्गितम् आबद्धम्। अस्याः नियमस्य भङ्क्ता अयं भीषणमरुत् मम वयस्यः न (किम्)। [शार्दूलविक्रीडितम्]

भ्रुकुटि न न्यस्ता She did not frown in anger. आननम् अन्यत न नीतम् She did not move her face away (to avoid a kiss). This shows that the desire expressed by दुर्योधन in St 18 above is fulfilled. सशपथम् adv. with oaths. मग्नपयोधरम् मग्नौ पयोधरौ यस्मिन तद् यथा स्यात् तथा। It is used adverbially and is to be construed with आलिङ्गितमारब्धम् = आलिङ्गनं कृतम् दत्तम् वा. आलिङ्गित Abstract noun meaning आलिङ्गन (according to the सूत्र 'नपुंसके भावे क्तः' अष्टा० III. 3. 114) is better than आलिङ्गितुम्, for the आलिङ्गन has already been given and not merely commenced as the latter would

suggest it. भङ्क्ता दुर्योधन looks upon this shatterer of भानुमती's नियम as his friend. This idea he expresses with a काकु in the last line. But without the काकु the line would mean: This भीषण मरुत्, as the shatterer of भानुमती's नियम, is not my friend. भानुमती, we know, desired to observe the नियम for securing समरविजय for दुर्योधन. The भीषण मरुत् shattering her नियम has indirectly shattered the hopes of समरविजय for दुर्योधन. It is, therefore, to be looked upon as an ill omen. It is an irony that दुर्योधन is himself using words which are capable of conveying that idea and which do convey it to the audience, though himself, of course, he is entertaining and drawing out of them just the opposite idea. It may incidentally be noted that it is not only the नियम that is भग्न by this मरुत्. The flag staff of दुर्योधन also is भग्न by it. This is a direct ill omen and भट्ट नारायण has utilised this incident in a पताकास्थान to suggest that दुर्योधन's ऊरुयुग्म also is in a short while going to be भग्न. The figure in the stanza is काव्यलिङ्ग beeause the statements in the first three lines supply the हेतु for the statement in the last. काव्यलिङ्ग is defined as 'काव्यलिङ्ग हेतोर्वाक्यपदार्थता'। का० प्र०. If the last line is explained as अस्या नियमस्य भङ्क्ता अय भीषणमरुत् न (किंतु) मम वयस्यः (अस्ति). This is not a stormy wind, it is my friend. This gives us the figure अपह्नुति which occurs when the उपमेय is negatived and उपमान is established in its place. cf. प्रकृतं प्रतिषिध्यान्यस्थापनं स्यादपह्नुतिः सा० द० X.

St. 21 (हे) घनोरु, पदानि शनैः शनै कुरु। अयि, परिवेपिनीं गतिं मुञ्च। (हे) सुतनु, मम उरःस्थल बाहुलतोपरिबन्धनं गाढ निपीडय। [द्रुतविलम्बितम्].

घनोरु (घनौ ऊरू यस्याः सा घनोरूः) Voc. Sg of घनोरू As regards the word ऊरु at the end of a compound there are two सूत्रs which state that the बहुव्रीहि compound with ऊरु as an उत्तरपद will have an ऊङादेश if the पूर्वपद is an उपमानवाचक word or संहित, शफ, लक्षण, वाम etc. Thus we get करभोरू. (करभ being उपमानवाचक शब्द), संहितोरू., शफोरूः, लक्षणोरूः and वामोरू', (cf उरूत्तरपदादौपम्ये। संहितशफलक्षणवामादेश्च।' अष्टा० IV. 1. 69-70). Now the word घन as पूर्वपद does not come under either of these two सूत्र, so that the compound घनोरु will not have the ऊङादेश and will end in short उ. The vocative then will be घनोरो and dot घनोरु as used by भट्ट नारायण. The only plausible justification of the form would be to class the word घन in the list given in the second of the above two

सूत्रs on the strength of the word आदि used in it. सुतनु Voc. sg. of सुतनू. But it is not easy to explain this compound grammatically. If the latter member is तनु the compound will be सुतनुः and the voc. will be सुतनो. But if the latter member is taken as तनू, then according to the सूत्र, 'नद्यृतश्च' अष्टा० V. 4. 153, the compound will be सुतनुका and the voc. will be सतनुके. Hence it is difficult to get सुतनूः as a बहुव्रीहि समास according to the rules of पाणिनि as they stand. But since such forms do occur in works of well-known writers, they have got to be justified And this can be done by having recourse to the maxim 'समासान्तविधेरनित्यत्वम्'. Thus setting aside the rule नद्यृतश्च, we may dissolve the compound as शोभना तनूः यस्याः सा सुतनूः, तस्याः सबुद्धिः सुतनु.

P. 47 l. 1 अलब्धः अवकाशः येन असौ that has no scope. **l. 2** विस्रब्धम् adv. निर्भयम् without fear, confidently. उन्मृष्टरेणुनिकरम् उन्मृष्ट रेणुनिकरः यस्य तत्. What is meant is that भानुमती should wipe off the रेणुनिकर from her eyes and open them. The adj. उन्मृष्टरेणुनिकरम् is thus proleptic. **l. 3** उत्पातसमीरण. उत्पात: (i. e. अरिष्टसूचक) समीरणः. For this see Notes on st. 20 above. **l. 5** आरोहण etc. आरोहणस्य संभ्रमेण (i. e. त्वरया) नि सहम् (i. e. असमर्थम्), अवस्थातुमशक्तम् इत्यर्थ । बाल०. आसनवेदी उपवेशनार्थं परिष्कृता भूमि. l. अनल्पम् not a little i. e. much.

St.22 तनु अपि रेणु नेत्रयोः आयतत्वात् महतीं बाधा विधत्ते। अल्पः अपि उत्कम्पः पीनस्तनभरितम् उरः क्षिप्तहार दुनोति । मन्देऽपि याते पृथुजघनभरात् अस्याः ऊर्वोः वेपथुः वर्धते । अवयवैः दत्तहस्ता वात्या मृगाक्ष्या सुचिर खेद करोति [स्रग्धरा].

दुर्योधन is in this stanza explaining in a highly poetic manner how the वात्या has troubled भानुमती rather too long (i e. more than any one else) and how in doing so it was helped by भानुमती's own अवयवs. Thus her नेत्र's are आयत (long), उरः is पनिस्तनभरितम्, her gait is मन्द and जघन is पृथु (broad). It may be observed that all these are just as they should be in the case of a beautiful lady. But it is these very अवयवs that are responsible for the longer and greater trouble of भानुमती. Thus दुर्योधन has indirectly praised the beauty of भानुमती's अवयवs and at the same time shown how that itself is the source of अनल्प अपकार to her. Note that in lines 1 and 3 the poet has used the expressions: महतीं बाधा विधत्ते and वेपथुः वर्धते which expound the अनल्पत्व of अपकार. He should have used a similar expression in the second line also; but he

has failed to do so and we have to supply, some such expression as अतीव or सुतराम्. पीनस्तनभरितम् पीनाभ्यां स्तनाभ्यां भरितम् weighed with plump breasts. पीन p.p.p. of प्यै 1 p according to the सूत्र 'प्यायः पी' अष्टा॰ VI. 1.28. भरित भरः सजातः अस्य इति, formed according to the सूत्र 'तदस्य सजातं तारकादिभ्य इतच्' अष्टा॰ V. 2.26 मृगाक्ष्याः मृगस्य अक्षिणी इव अक्षिणी यस्याः तस्याः. This compound is formed according to the वार्तिक 'सप्तम्युपमानपूर्वपदस्य बहुव्रीहिः उत्तरपदलोपश्च ।'. and is, according to मम्मट, an illustration of त्रिलुप्ता उपमा with only the उपमेय mentioned and the remaining three members of an उपमा dropped. (Read. अत्र सप्तम्युपमानेत्यादिना यदा समासलोपौ भवतः तदेदमुदाहरणम् ।) Another point to note about this compound is the change of अक्षि to अक्ष at the end of a बहुव्रीहि compound (according to the सूत्र 'बहुव्रीहौ सक्थ्यक्ष्णोः स्वाङ्गात् षच्' अष्टा॰ V. 4. 113). दत्तहस्ता दत्तः हस्तः यस्याः सा who is lent or given a (helping) hand; who is aided. This is a सापेक्ष समास.

P. 48 l. 1 अनास्तीर्णं = (i) न आस्तीर्णम् (p. p. p. of आ + √स्तॄ) uncovered; or (ii) न आस्तीर्णम् (= आस्तरण covering, according to 'नपुंसके भावे क्तः') यस्य तत्. The ultimate sense in both these cases is the same. अध्यास्ते अधि + √आस् 2A governs accusative of the place according to the सूत्र, 'अधिशीङ्स्थासां कर्म' अष्टा॰

St 23 (हे) करभोरु पवनाकुलितांशुकान्त त्वद्दृष्टिहारि मम ऊरुयुग्म लोलांशुकस्य मम लोचनबान्धवस्य तव जघनस्थलस्य चिरम् अध्यासितु पर्याप्तम् एव ॥ [वसन्ततिलका]

Note the symmetrical arrangement in this stanza.. पवनाकुलितांशुकान्त (पवनेन आकुलितः अंशुकस्य अन्तः i e skirt यस्य तत्) corresponds to लोलांशुकस्य (लोलम् अंशुकं यस्य तथाभूतस्य), and त्वद्दृष्टिहारि (तव दृष्टिं हर्तुं शीलं यस्य तथाभूतम्) corresponds to लोचनबान्धवस्य (लोचनयोःबान्धवः सुखप्रदत्वाद् बान्धवसदृशः तस्य). करभोरु voc. sg. of करभोरूः (करभौ इव ऊरू यस्याः सा). This समास is formed according to the सूत्र 'उरूत्तरपदादौपम्ये' अष्टा॰ IV. 1.69. अध्यासितुम् Inf. of अधि + √आस् 2 A. पर्याप्तम् sufficient, spacious enough, or able (समर्थ). It is to be noted here that the subject of अध्यासितुम् and पर्याप्तम् अस्ति are जघनस्थलम् and ऊरुयुग्मम् respectively. But the सूत्र 'समानकर्तृकेषु तुमुन्' अष्टा॰ III. 3. 158 requires that the subject of the infinitive and that of the predicate must be the same. In the present case, therefore, the use of the infinitive is not justified. Hence it is suggested that अध्यासितु should be understood to be causal in sense (अन्तर्भावितण्यर्थ) so that ऊरुयुग्म will be the subject of both अध्यासितुं as well as

पर्याप्तम्. Thus the sense would be मम ऊरुयुग्म तव जघनस्थलस्य (i. e. जघनस्थलम्) अध्यासितु (i. e. उपवेशयितुम्) पर्याप्तम् अस्ति।. [Cf. अत्र अस्तेरन्तर्भावितण्यर्थतानङ्गीकारे समानकर्तृकत्वाभावात्तुमुन्नोपपद्येत इति द्रष्टव्यम्। बाल०]. Another way is to understand पर्याप्तम् as पारे (=परिपूर्णतया) आप्त (=लब्धम्) Thus the sense would be मम ऊरुयुग्म तव जघनस्थलस्य (i. e. जघनस्थलेन) अध्यासितुम् (i. e. अध्यासनार्थम्, for sitting on) परिपूर्णतया आप्तम् एव. In both these interpretations it must be observed that the षष्ठी in जघनस्थलस्य is to be taken as शेषे षष्ठी which can be taken as signifying any case. Here it will stand for accusative and instrumental respectively. These explanations are, however, less likely to approach भट्ट नारायण's sense in this sentence The most natural way is to take अध्यासितुं inf as it is (and not अन्तर्भावितण्यर्थ) and पर्याप्त in the sense of 'sufficient'. As for the rule in the सूत्र 'समानकर्तृकेषु तुमुन्' it must be observed that Sanskrit writers have often gone against it. Cf. बाष्पस्तु न ददात्येना द्रष्टुं चित्रगतामपि। शा० 6.22; अयमेव साधुतरोऽवसरः समीपमुपगन्तु देव्याः। वेणी० p 41 l 7. And we may say that भट्ट नारायण here has set the rule aside The attempt to draw a distinction between पर्याप्त=able and पर्याप्त= sufficient stating that the rule of एककर्तृकत्व applies only to the former and not to the latter is futile in the absence of any direct illustration to show that पर्याप्त in that sense has been used in violation of the rule of समानकर्तृकत्व. In the absence of any such illustration, this use of the infinitive must be put down as irregular like the instance quoted above.

P. 48. l. 6 पटाक्षेपेण प्रविश्य As a general rule no character is to enter on the stage without previous intimation or indication. (cf नासूचितस्य पात्रस्य प्रवेश स्यात्). But this is not possible under all circumstances. In such cases the character is made to enter not in the ordinary way but with a toss of curtain, to suggest excitement. It may be remembered that in Act I also the कञ्चुकिन् of युधिष्ठिर had entered in a confused condition (सम्भ्रान्तः). The series of questions and answers that follow along with the last word ऊरुयुग्मम् (in the stanza), if read together, signifies 'भीमेन भवतः ऊरुयुग्म भग्नम्'—something which is to take place in future. Such suggestion of future events is known as पताकास्थान. There are other varieties also But this variety of पताकास्थान is very popular with Sanskrit writers. ll. 5-11 here forms a पताकास्थान of this type. For other instances read: (1) लव०-(आत्मगतम्)

अत्रेदानीं क उपाय । (नेपथ्यार्धप्रविष्टा) प्रतीहारी—एषा भगवती कामन्दकी । [मालती मा० II]; (11) चारुदत्तः—धिङ् मूर्ख, न्यासः खल्वयम्। विदूषकः—(अपवार्य) यद्येव तदा चौरैर्ह्रियताम्। चारुदत्तः—अचिरेणैव कालेन। विदूषकः—एषोऽस्या अस्माक विन्यासः। चारुदत्त — निर्यातयिष्ये। [मृच्छकटिक I]. **l. 12** किं प्रलपसि This and the remark of भानुमती in the next line show vividly the effect of the पताकास्थान here, when the characters themselves become conscious of the evil suggestion thereof.

St. 24 भवतः रथकेतन भीमेन मरुता भग्नम् (सत्) किङ्किणीक्वाणबद्धाक्रन्दमिव क्षितौ पतितम्। [अनुष्टुभ्].

This stanza can and should be construed as one sentence as shown in the prose order above. The रथकेतन shattered by the stormy wind fell down to the ground producing the tinkling sound of the bells. The poet fancies that this tinkling is the loud continuous cry of the रथकेतन itself. The figure is उत्प्रेक्षा. जग० sees pun in the words भीमेन मरुता which he explains as: भीमेन मरुता वायुना अथ च भीमसेनेन मरुता वायुपुत्रेण । मरुतेत्यत्र 'आत्मा वै जायते पुत्रः' इत्यभेदोपचाराद्वा तद्धितलोपाद्वा साधुतेत्यवधेयम्।

P. 49 l. 5 दुर्योधन is treating this incident apparently unruffled and scolds the कञ्चुकिन् for his impudent declaration. **L.7** कञ्चुकिन् rightly explains himself and shows his fidelity and devotion to his master which as भट्ट नारायण himself has stated it later on, prompts one to do things untold or unordered (cf. अनुक्तकारिता हि प्रकाशयति मनोगता स्वामिभक्तिम्। p. 165). **L. 11** पुरोहित (cf. पुरोधस्) A family priest. Every king used to have a पुरोहित. Thus वसिष्ठ and वसुरात are the पुरोहितs of राम and दुष्यन्त respectively The duty of a पुरोहित was to perform all religious rites for the king and to ward off all difficulties (आपद्).

P. 50 l. 1 प्रविश्य Note that प्रतीहारी enters just when the कञ्चुकिन् leaves. The कञ्चुकिन् will now come up after conveying दुर्योधन's word to वसुमित्र bringing the रथ ready for दुर्योधन as he was asked by him to do (see p. 33 l 3) The scene that follows takes place during this interval. **LL. 1—8** This is a short scene which serves to introduce the next scene and gives us a peep into the heart of दुर्योधन which bears a good contrast to his demeanour all through the scene. **L. 14** अप्रतिरथ Unrivalled, having no प्रतिरथ (a रथिन् who would be his rival).

P. 51 l. 3 गाण्डीविन् गाण्डीव अस्य अस्ति इति, अर्जुन. The name of his bow is गाण्डीव. अनस्तमिते दिवसनाथे Before the sun set. (Loc. abs. according to 'यस्य च भावेन भावलक्षणम्'). **l 6** इदं तत् This is the cause, suggesting that it is only a trifle. **l. 7** मुग्धत्वं etc. Idiomatic for अबला मुग्धा नाम ।. **l. 8** कृतम् = अलम्, enough, is used with the instrumental according to the rule 'गम्यमानापि क्रिया कारकविभक्तौ प्रयोजिका' सि० कौ० कुत· प्रभाव· means प्रभावो नास्ति. Cf. कुतः कुशलम् above. **l. 10** पुत्रबन्धु etc. Cf याज्ञसेनीपरिभवोद्दीपितकोपानला अनपेक्षितशरीरा p 24 l. 7 above

St. 25 मम आज्ञया दु शासनेन हस्ताकृष्टविलोलकेशवसना पाञ्चाली राजचक्रपुरत गौः गौः इति व्याहृता। तस्मिन् एव स गाण्डिवधरः पृथानन्दनः नासीत् किं नु। क्षत्रियवंशजस्य कृतिनः यूनः तत् क्रोधास्पद न किम्। [शार्दूलविक्रीडितम्].

In this stanza दुर्योधन is explaining his ironical statement about the अमर्षिता of the पाण्डवs. हस्ताकृष्ट etc. हस्ताभ्याम् आकृष्ट अत एव विलोल केशवसनं (समाहारद्वन्द्व according to the सूत्र 'द्वन्द्वश्च प्राणितूर्यसेनाङ्गानाम्' अष्टा० II 4,2) यस्याः सा. This is a सापेक्ष समास गौर्गौरिति व्याहृता was addressed 'a cow' 'a cow'. In the महाभारत दुःशासन is said to have addressed these words to भीमसेन, and at another place भीमसेन has scolded दुर्योधन for addressing these words to द्रौपदी, while at yet another place भीमसेन declares that these words were addressed by दु.शासन (but to' whom he does not mention). Here, of course, दु.शासन is said to have addressed these words to द्रौपदी at दुर्योधन's command, which divides the crime among the two. तस्मिन् i e. राजचक्रे or समये. The former is better. **V. L.** तस्मिन्नेव ततज्यगाण्डिवधरः adopted by जगद्धर and बालबोधिनी. तस्मिन् (i. e. आत्मभार्यावज्ञातरि दुःशासने) एव पृथानन्दन. ततज्यगाण्डिवधरो न आसीत्. Arjuna, the son of पृथा, did not become the wielder of the गाण्डीव strung i. e. He did not string his bow against him (i. e. दु शासन) straight way. This reading is weak because किम् is absent there, and conveys the sense only through proper intonation. कृतिनः संग्रामे कुशलस्य. दुर्योधन's argument here is fallacious because here he connives at the fact that अर्जुन did not re-act because his hands were tied by युधिष्ठिर's wager.

P. 52 l. 7 आनन्दस्थानेऽपि that अर्जुन has avowed to die if he does not fulfil his प्रतिज्ञा is a matter for joy. For अर्जुन is sure to be baffled in his प्रतिज्ञा and hence his death is certain. This is a matter for joy rather than for sorrow. This is what दुर्योधन

states in the next sentence. सानुज युधिष्ठिर उत्सन्न For अर्जुन's death means death of युधिष्ठिर along with his brothers. For युधिष्ठिर's प्रतिज्ञा cf. एकेनापि विनानुजेन मरण पार्थः प्रतिज्ञातवान् । V. 7. 1. 8. का शक्तिरस्ति rhetoric question meaning न कापि शक्तिरस्ति. cf. कुतश्चायं तस्य धनजयस्य प्रभाव etc. (P. 51 1. 8 above) I 9. महारथ A great warrior; for a definition of महारथ read एको दशमहस्राणि योधयेद्यस्तु धन्विनाम्। शस्त्रशास्त्रप्रवीणश्च विज्ञेयः स महारथः ॥ (Apte's Dictionary) निरावरण without a cover, well-known or unbridled.

St. 26 धर्मात्मज यमौ च प्रति कथैव नास्ति । वृकोदरकिरीटभृतो मध्ये कः एकः अपि विस्फारितमण्डलचापचक्र सिन्धुराज बलेन अभिषेणयितु समर्थः [वसन्ततिलका].

दुर्योधन is in 'this stanza proving to जयद्रथ's mother how जयद्रथ is invincible to the पाण्डवs. For none of them can stand against him on the battle-field. धर्मात्मज. (धर्मस्य आत्मज) son of धर्म (i. e यम) कुन्ती had some charms from दुर्वासस् as a result of which he got कर्ण from सूर्य, युधिष्ठिर from धर्म (= यम) and भीम from मरुत् or वायु The remaining two charms she gave to her cowife माद्री who then had the twins नकुल and सहदेव from the आश्विन्s. The पाण्डवs are very often referred by names suggestive of this fact about their birth. Thus युधिष्ठिर is called धर्मात्मज, भीम is called वायुसुत or मारुति (मरुतः अपत्य पुमान्) or मरुत्सुत, यमौ the twins, is often used to refer to the twin sons of माद्री, नकुल and सहदेव. कथा talk. About युधिष्ठिर and the twins no talk even is possible as regards their being rivals of जयद्रथ. वृकोदर Wolf bellied, भीम, so named because of his very strong appetite which he developed after the poisoning incident. किरीटभृत् (or किरीटिन्) Wielder of a diadam, अर्जुन. For ten names of अर्जुन read· अर्जुन फाल्गुनो जिष्णुः किरीटी श्वेतवाहनः बीभत्सुर्विजयः कृष्णः सव्यसाची धनञ्जयः ॥ बलेन may be construed adverbially with अभिषेणयितुम्, per force, forcibly. एकोऽपि क Which one, even one of these. This again is an emphatic way of saying न एक अपि. विस्फुरितमण्डल etc. विस्फुरित मण्डलं यस्य तथाभूत चापचक्र (चापः चक्रमिव) यस्य तम्. It may be noted that मण्डल and चक्र mean the same thing and hence tautologous. The चाप is always like a चक्र (circular) which means that he was so skilled in archery that he could discharge his arrows in very quick succession with the result that his bow was never seen to be straight. सिन्धुराजः The king of the सिन्धुदेश. राजन् at the end of a तत्पुरुष समास

is changed to राज according to the सूत्र 'राजाहःसखिभ्यष्टच्' अष्टा० V. 4. 91. अभिषेणयितुम् Inf. of अभिषेणयति demon. from अभिसेना in the sense of सेनया अभियाति according to the rule 'प्रातिपदिकाद्धात्वर्थे'. The स is changed to ष on account of the उपसर्ग according to the सूत्र 'उपसर्गात् सुनोतिसुवतिस्यतिस्तौतिस्तोभतिस्थासेनयसेधसिचसञ्जस्वजाम्' अष्टा० VIII. 3.65. Cf. also यत् सेनयाभिगमनमरौ तदभिषेणनम्' अमर०

P. 53 l. 3 गुरुकृत etc. गुरुः कृताया प्रतिज्ञाया भार. यस्य This is a rather awkward expression meaning कृतगुरुप्रतिज्ञ who has taken a heavy vow. **l. 6** कालोचितम् proper for the occasion, opportune. भानुमती's remark was कालोचित no doubt. But दुर्योधन was too elated to take it rightly. On the contrary he feels the sting and tries to show why he need not fear the पाण्डव's at all. **l. 8.** ममापि नाम etc. For a similar attitude and remark cf. P. 39 l. 14.

St. 27 रेणुग्रस्तार्कभासा प्रचलदसिलतादन्तुराणा बलाना कोटयः कोदण्डज्याकिणाङ्कैः अगणितरिपुभिः कङ्कटोन्मुक्तदेहै. श्लिष्टान्योन्यातपत्रैः सितकमलवनभ्रान्तिमुत्पादयद्भिः मे भ्रातृभि आक्रान्ता. समरे दिशि दिशि सपतन्ति। [स्रग्धरा].

दुर्योधन is now showing why पाण्डवs can't be a शङ्कास्थान to him. For has he not crores of seasoned warriors led by his own brothers moving on the battle-field in all directions? बलानाम् the forces, armies are moving in such large numbers that the dust raised by their movements has screened the sun (रेणुभि. ग्रस्ता अर्कस्य भाः यैः तेषाम्) and are bristling with quivering sharp swords (प्रचलन्तीभिः असिलताभि दन्तुरा तेषाम्) भ्रातृभिः All the expressions in the instrumental describe these brothers. They have scars of the bow string on their arms (कोदण्डाना ज्याना किणानाम् अङ्का येषां तैः); they care not for the enemies (अगणिताः रिपव यै. तै); they did not put on the armour (कङ्कटोन्मुक्ता देहा· येषा तै·। कङ्कटोन्मुक्त = कङ्कटैः उन्मुक्ताः or उन्मुक्ता. कङ्कटा येषाम् ते, (the order of words being reversed according to the सूत्र 'वाहिताग्न्यादिषु' अष्टा० II. 2 37), their umbrellas collided with one another (श्लिष्टानि अन्योन्यातपत्राणि येषा तैः), and hence they gave the impression of a bed of white lotuses. श्लिष्टा० can be dissolved as a कर्मधारय compound (श्लिष्टानि च तानि अन्योन्यातपत्राणि) and the तृतीया may be taken in the sense of करण. On account of the mutually colliding आतपत्रs they created the सितकमलवनभ्रान्ति. आक्रान्ताः led, commanded (by भ्रातृs). संपतन्ति fall together, march on in large numbers. आक्रन्ताः may also mean 'overpowered'. Then the

बलानां कोटय will be of the enemies and सपतन्ति would mean 'run away very fast' But this is not quite acceptable, for the sense of सपतन्ति there is rather unnatural and goes against समरे where we should then expect समरात् V. L. कङ्कटामुक्तदेहै would mean whose bodies have armours (कङ्कट) put on them. कङ्कटाबद्धदेहै. would mean the same thing But कङ्कटोन्मुक्तदेहैः is better than these both because it is more in a line with the idea in अगणितरिपुभिः. कोदण्डव्याततज्यैः कोदण्डेषु व्यातता ज्या यै तथाभूतै who have stretched the strings on their bows, who have strung their bows. This reading also is good. रेणुध्वस्तार्कभासाम् yields the same sense ultimately as रेणुग्रस्तार्कभासाम् But ग्रस्त is better than ध्वस्त The figure in the second line is भ्रान्तिमत्, the आतपत्रs create the भ्राति of सितकमलवन. Definition. 'साम्यादतस्मिंस्तद्बुद्धि भ्रान्तिमान् प्रतिभोत्थिता' सा० द० X. असिलता in the 3rd line contains an उपमा; and because these two figures are independent of one another, therefore the figure of the whole stanza is ससृष्टि.

St. 28 दुःशासनस्य हृदयक्षतजाम्बुपाने गदया च दुर्योधनस्य ऊरुभङ्गे तेजस्विनां पाण्डवाना यथा प्रतिज्ञा तथा समरमूर्धनि जयद्रथवधे अपि ज्ञेया। [वसन्ततिलका].

It should be observed that the two earlier प्रतिज्ञाs referred to by दुर्योधन in the first two lines are those of भीम only and not of all पाण्डवs together दुर्योधन, however, is suggesting that the पाण्डवs one and all are devoid of prowess and incapable of fulfilling any of their प्रतिज्ञा. Hence he is referring these प्रतिज्ञाs to them all. तेजस्विनाम् is by विपरीतलक्षणा to be understood to mean पराक्रमशून्यानाम्.

P. 54 l. 6 जैत्रं रथम् The ever victorious chariot. जैत्र is derived from जेतृ with the addition of अण् without any alteration in the sense. (Cf 'जेतृशब्दात्प्रज्ञादित्वादण्' बालबोधिनी). On p. 33 l. 3 दुर्योधन has directed to make ready the सांग्रामिक रथ. **L. 7** अशस्त्रपूत मरणम् Death which is not hallowed by weapon. Death on the field of battle for a क्षत्रिय was considered to be a door to heaven. cf यदृच्छया चोपपन्नं स्वर्गद्वारमपावृतम्। सुखिन. क्षत्रिया पार्थ लभन्ते युद्धमीदृशम्॥ भ० गी० II. 32. Death in any other manner was, therefore, naturally looked upon as something evil

St. 29 उद्घातक्वणितविलोलहेमघण्टः प्रालम्बद्विगुणितचामरप्रहासः नियमितवल्गिताकुलाश्वः शत्रूणा क्षपितमनोरथ अय ते रथः सज्जः (अस्ति)। [प्रहर्षिणी]

This stanza describes दुर्योधन's रथ. उद्घातैः क्वणिताः विलोला हेमघण्टाः यस्य. उद्घात jerk, jolt प्रालम्बेन द्विगुणित. चामराणां प्रहास. यस्य प्रालम्ब A garland hanging loose. प्रहास the laughter i. e. whiteness, white complexion This is doubled because the whiteness of the प्रालम्ब is added to it नियमित वल्गित येषा तथाभूता अत एव आकुलाः अश्वा यस्य The horses of the रथ were restive since their trotting (वल्गितम्) was restricted or restrained. क्षपितमनोरथः (क्षपिताः मनोरथाः येन स) This is a सापेक्ष समास which requires the expression शत्रूणा to yield a complete sense. More regularly the compound should be क्षपितशत्रुमनोरथ

P. 55 L 1 त्वमभ्यन्तरं प्रविश भरत lays down the rule तेषामन्ते च निर्गम i. e. at the end of an act in a drama all characters leave the stage. Now because Act II is to end all must leave the stage दुर्योधन and कञ्चुकिन्, of course, go towards the रथ but what about भानुमती and others ? भट्ट नारायण has made दुर्योधन suggest that she should go inside (अभ्यन्तरम्) and we have to understand that all i e जयद्रथमाता and दुःशला also go along with भानुमती though भट्टनारायण says nothing about them

ACT III

Interlude

P.56 l.2 विकृतः वेष. यस्या सा whose dress was hideous. **l. 3** विकृतम् ind. Hideously.

St. 1 हतमानुषमांसभोजने वसाभि कुम्भसहस्र सचितम्। अनिश च शोणितं पिबामि। समरः वर्षशतं भवतु।

The राक्षसी in this stanza is expressing her joy at the war and hoping that it may continue for a century. हताना मानुषाणा मांसस्य भोजने (i e. भोजनावसरे) while feasting on the हतमानुषमास **अनिशम्.** 'अविद्यमाना निशा अत्र इति, सा हि विरतिस्थानम्' क्षीरस्वामिन्. Incessantly without any rest. **वर्षशतम्** Accusative of time according to the सूत्र 'कालाध्वनोरत्यन्तसंयोगे' अष्टा॰ The figure is काव्यलिङ्ग.

P. 56 l. 6 **सिन्धुराजवधदिवसे इव** Here is indirectly conveyed to the spectators the incident of जयद्रथ's death in fulfilment of अर्जुन's प्रतिज्ञा referred to in the last act **l. 7** **प्रतिपद्यते** Present according to 'वर्तमानसामीप्ये वर्तमानवद्वा'. कोष्ठागार Store-house. कोठार, कोठी in मराठी. **l 8** **शब्दायिष्ये** Fut 1st. sg of शब्दायते Demon. from शब्द् with the addition of क्यङ् according to the सूत्र 'शब्दवैरकलहाभ्रकण्वमेघेभ्यः करणे' अष्टा॰ III 1.17. **रुधिरप्रिय** Note that the names of the राक्षस's are expressive of their characteristic.

P. 57 l. 2 **नाटयन्** gesticulating, showing with proper expression and movements.

St. 2 यदि प्रत्यग्रहतानां मासम् उष्णं रुधिर च लभ्यते ततः एष मम परिश्रमः क्षणमात्रम् एव लघु विनश्येत्।

St. 3 रुधिरासवपानमत्ते रणहिण्डनस्खलद्गात्रि प्रिये, कस्मात् मां शब्दायसे। पुरुषसहस्रं हतं श्रूयते।

रुधिरं एव आसवः (=मद्यं wine) तस्य पानेन मत्ता. Here we have a रूपक. **पुरुषसहस्रं** etc. What is meant is that since so many men are slain on the battle-field, he must go there as early as possible.

P. 57 L. 15 कोष्णं warm. ईषद् उष्णम्, where कु in the sense of ईषत् is changed to को according to the सूत्र 'ईषदर्थे' अष्टा॰

VI. 3. 105. अग्रमांसम् flesh about the heart. Cf. 'बुक्काग्रमांसम्' अमर काळीज in मराठी.

P. 58 L. 3 बलवत् ind. Very much, strongly. **L. 6** हतनरगज etc. The battle-field has become hard to move about for it is flooded with large quantities (lit. oceans) of blood and fat of men etc. slain there. This indirectly conveys the idea of the great war that has been raging. पुत्रशोक etc. The incident of the slaughter of घटोत्कच, son of भीम and हिडिम्बा is here conveyed to the audience. **L. 13** अद्यापि this shows that some time has elapsed since the death of घटोत्कच. **L. 16** अस्या = हिडिम्बादेव्या But से in the प्राकृत may be rendered by अस्य also and may be referred to the घटोत्कचशोक. अभिमन्युशोक. etc. The slaughter of अभिमन्यु and the subsequent प्रतिज्ञा of अर्जुन has been referred to in the last act

P. 59 L. 4 अग्रमासम् एव उपदश (from उप + √दंश्—That which one bites at now and then along with the main dish, condiment). **L. 9** पूर्वसंचितम् and नवसंचितम् the राक्षसी has been collecting blood and flesh for some days which would mean that the war has been going on for so many days **L. 10** भगदत्तशोणितैः etc. Here we are told भगदत्त, जयद्रथ, द्रुपद,मत्स्यराज, भूरिश्रवस्, सोमदत्त, बाल्हीक and other नरेन्द्रs and other ordinary people are slain in war. Thus indirectly is conveyed to us the loss, the side of दुर्योधन has suffered.

P. 60. आलिङ्ग्य It is rather strange that भट्ट नारायण has shown the राक्षस embracing his wife on the stage. For it is laid down that kissing etc should not be shown on the stage. cf 'शयनाधरपानादि नगराद्युपरोधनम्' सा० द० VI 17 सुगृहिणी A good housewife cf. सुगरण in मराठी. **L. 2** सविधान command, order. प्रनष्टम् p. p. p. of प्र + नश् 4 p. Here न is not changed to ण according to the सूत्र 'नशे षान्तस्य' अष्टा० VIII 4. 36. **l. 2** जन्मदारिद्र्यम् Poverty for all life. जन्माचें दारिद्र्य in मराठी. The word जन्मन् here metaphorially stands for 'duration of life.' 'जन्मपदमत्र आयुषि लाक्षणिकम्' बाल० l. 8 पृष्ठतो ऽनुपृष्ठम् in the wake. **l. 9** हतानां मानुषाणां शोणितस्य नद्या दर्शनेन प्रनष्टा बुभुक्षा पिपासा च यस्य तस्य. It is usual experience that the sight of a large quantity of a particular dish often abates appetite. **l. 10** इहैव on this very earth. स्वर्गलोकः स्वर्ग is the name given to an imaginary region where there is all

happiness and no sorrow. Cf. यन्न दु खेन सभिन्नं न च ग्रस्तमनन्तरम्। अभिलाषोपनीत च तत्सुखं स्वःपदास्पदम्॥'

P.61 l 3 **तेन हि** etc. This प्रतिज्ञा of भीम has been referred to by दुर्योधन above (See II. 28) **l, 4** **तच्चास्माभि** etc, भट्ट नारायण could not stand the idea that भीम—a man, a क्षत्रिय—should drink the blood of man, of his own cousin. He has, therefore, sought to explain away the idea of भीम fulfilling his प्रतिज्ञा regarding दु शासनरुधिरपान without doing any violence to decency and humanity. This be has done by this सविधान which हिडिम्बा has assigned to the राक्षस. **l 9** **नेपथ्ये** Note how भट्ट नारायण has used this stage direction for introducing another incident which looms large in the main scene that follows **l 12** **एष खलु** etc. This shows that the slaughter of द्रोण by धृष्टद्युम्न is now taking place and hence suggests that the events in the main scene that follows are taking place immediately after it.

P. 62 l. 1 **ब्राह्मणशोणितम्** etc Note here how भट्ट नारायण is making a distinction between the blood of a ब्राह्मण on the one hand and that of others on the other. This distinction is in keeping with the liberal attitude that स्मृतिs etc showed towards ब्राह्मणs But even in स्मृतिs we do not come across this distinction **l. 4** नेपथ्ये used for intimating the प्रवेश of अश्वत्थामन्. **l. 13** **प्रवेशक** Interlude. It is defined as प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः। अङ्कद्वयान्तविज्ञेय शेष विष्कम्भके यथा॥ सा० द० VI. 57 For dramatic significance of this प्रवेशक see Introduction

The Main Scene

St. 1 **अद्य (मम) पुरः** ।अयं महाप्रलयमारुतक्षुभितपुष्करावर्तकप्रचण्डघनगार्जितप्रतिरवानुकारी श्रवणभैरव स्थगितरोदसीकन्दर समरोदधेः अभूतपूर्वः रव, मुहुः कुतः (भवति) [पृथ्वी]

Here अश्वत्थामन् has very graphically described the constant roar of the ocean in the form of the battle-field and wonders why it should be so. It naturally suggests that something unprecedented or unexpected has happened. This, of course, is द्रोणवध as we can guess on the basis of the concluding portion of the inturlude **प्रलयमारुत** etc. महत प्रलयस्य सबन्धिभिः मारुतैः (वातैः) क्षुभिताः पुष्करावर्तकाः (नाम प्रलयकालिका मेघविशेषाः) तेषा प्रचण्डस्य घनस्य (deep) च गार्जितस्य यः प्रतिरवः (प्रतिध्वनिः echo) तस्य अनुकारी (=सदृशः) The idea of प्रलय or destruction of the world has been discussed above (p.

216). पुष्करावर्तकाः These are the clouds pouring at प्रलय. cf. शक्रेण पक्षा यच्छिन्नाः पर्वताना महात्मनाम्। कामगाना प्रवृत्ताना प्रजानां शिवमिच्छता ॥ पुष्करावर्तकास्तेन कारणेनेह कीर्तिताः। नानारूपधराश्चैव महाघोरस्वनाश्च ते। कल्पान्तवृष्टेः स्रष्टारः सवर्ताग्नेर्नियामकाः। वर्षन्ति ते युगान्तेषु तृतीयास्ते प्रकीर्तिताः॥ ब्रह्माण्डपुराण अ० 58 quoted in बाल०. श्रवणभैरव श्रवणयोः भैरवः or श्रवणेन भैरवः (=भीतिजनकः) स्थगितरोदसी etc स्थगित (=व्याप्त) रोदसी एव कन्दर (or रोदस्योः कन्दर) येन तथाभूतः रोदसी Heaven and earth The figure here is ससृष्टि of रूपक (in समरोदधि) and उपमा (in °प्रतिरवानुकारी रवः) The metre is पृथ्वी which is defined as 'जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः।'.

P. 63 l. 4 समुल्लङ्घ्य शिष्यप्रियताम् Setting aside his usual partiality for his pupil. The suggestion is that upto now out of शिष्यप्रियता द्रोण was not fighting in right earnest. **आत्मप्रभावसदृशम्** आत्मनः प्रभावस्य (तेजसः शक्ते वा) सदृशं (योग्यं) यथा तथा.

St 5 यद् दुर्योधनपक्षपातसदृशम्, यद् अस्त्रग्रहे युक्तम्, यत् रामात् लब्धसमस्तहेतिगुरुण वीर्यस्य साम्प्रतम्, यत् च सर्वधनुष्मताम् अधिपतेः रुष अनुरूपम्, तत् कर्म रिपुघस्मरेण मे तातेन नियत प्रारब्धम्। [शार्दूलविक्रीडितम्].

अश्वत्थामन् in this stanza is indirectly describing what he believes must have happened on the field. For that he is describing also his father's greatness. The occurrence of यद् four times shows that अश्वत्थामन् is here mentioning four circumstances or factors. This is also shown by the expressions सदृशम्, युक्तम्, साम्प्रतम् and अनुरूपम् used by भट्ट नारायण What are these four factors? The first is दुर्योधनपक्षपात (दुर्योधनस्य पक्षे पातः) The other three are understood in two different ways. According to one view they are अस्त्रग्रहः, रामाल्लब्धसमस्तहेतिगुरुवीर्यम्, and सर्वधनुष्मतामधिपते रुट् (रोष.) while according to the other they are वीर्यम्, सर्वधनुष्मताम् अधिपतित्वम्, and रुष् (रोषः). In the former अस्त्रग्रह means taking up arms, taking to warlike profession The reference is to the fact that though a ब्राह्मण by caste, द्रोण took up arms only because he could not take up anything else. When he went to परशुराम to get something from him, the latter, because had given away everything but his body and his missiles, asked द्रोण to choose between the two. And द्रोण chose the latter. Now when द्रोण has taken to a profession he must do full justice to it and that is what he is doing In the latter view, however, अस्त्रग्रहे means अस्त्रग्रहणसमये referring to the above story of द्रोण receiving अस्त्र from राम = परशुराम. In both these views, of course, the second factor

is to be construed with युक्तम्. रामाल्लब्ध etc. forms the third factor according the first of the two views mentioned above राम means परशुराम. This is a reference to द्रोण receiving all missiles (समस्तहेति) from परशुराम, as stated above. Now परशुराम's prowess is well known; and it is but natural that द्रोण who has received all missiles from him should show equal prowess. रामात् is to be construed with लब्ध in the following compound which is, therefore, a सापेक्ष समास. According to the other view, however, सर्वधनुष्मतामधिपतित्व is the third factor and is to be construed with साम्प्रतम् in the second line. Naturally then according to this view रुषः alone forms the last factor which according to the other view would be अधिपतेः रुष् (not merely anger, but anger of the अधिपति of all bow-wielders). The first view, it is said, is open to प्रक्रमभङ्ग because युक्त and अनुरूप precede the relevant circumstances while साम्प्रतम् follows it. But the other view also is not quite free from fault For in it the grouping of words is unnatural (युक्त and साम्प्रतं being construed unnaturally with words in another line), and also because रुष is left hanging loose and without any force which it can have only when connected with the other words in the line. रिपुघस्मर रिपूणा घस्मर devourer of enemies. घस्मर is derived from √घस् (to eat) with the addition of क्मरच् (मर) according to the सूत्र ' सृघस्यदः क्मरच् ' अष्टा० III. 2. 160. रुषः naturally is to be construed with अनुरूपम् But it can be a form of the ablative also. As abl. it may be construed with प्रारब्धम्; my father has commenced through anger This पञ्चमी would be according to the वार्तिक 'ल्यब्लोपे कर्मण्यधिकरणे च' and रुषः may be paraphrased as रुषम् आलम्ब्य. But this explanation of रुष् is unnatural and far-fetched.

P. 63 L. 10 अलं रथप्रतीक्षया see note on this use of अलम् on p. 271 above, according to the rule 'गम्यमानापि क्रिया कारकविभक्तौ प्रयोजिका'. **L. 11** सजलजलधर etc. सजलजलधराणा प्रभा इव भासुर तेन; or सजलजलधरप्रभया भासुरेण According to the former we get a वादिलुप्ता उपमा (जलधरप्रभा, खड्ग and भासुरत्व being उपमान, उपमेय and साधारण धर्म respectively) In the latter the सम्बन्ध of खड्ग with जलधरप्रभा being impossible suggests similarity of खड्ग with जलधर. Hence the figure will be निदर्शना which is defined as 'अभवन् वस्तुसम्बन्ध उपमापरिकल्पकः' का० प्र० X. भासुर is derived from भास् with the addition of घुरच् (= उर) according to the सूत्र 'भञ्जभासमिदो घुरच्' अष्टा० III. 2. 161. सुप्रग्रहविमलकलधौतत्सरुणा The gold (कलधौत

butt (त्सरु) of which is very easy to grasp. L 13 समरः एव महोत्सवः तस्य प्रमोदेन निर्भरः (full of). L. 14 अनिमित्तानि etc. Ill omens often were looked upon as गमनविघ्न, though there were people like दुर्योधन and अश्वत्थामन् who would not care for them and go about their work inspite of them.

P 64 l. 1 अवधीरित· क्षात्रधर्म· (= 'युद्धे चाप्यपलायनम्' भ० गी० XVIII. 43) यैः तेषाम् l. 2. उज्झित सत्पुरुषोचित लज्जावगुण्ठन यै तेषाम् लज्जा Sense of shame is looked upon as an अवगुण्ठन of all good people It is only the असत् जन that throw away all sense of shame. विस्मृतः स्वामिन (कर्तरि षष्ठी) सत्कार यै. तथाभूता, लघु चेत· येषाम् तथाभूताः च तेषाम्. These warriors have exposed their worthless and ungrateful hearts by running away from the battle-field and forsaking the cause of their master in perfect oblivion of the honour he has done them द्विरद etc चारिन् at the end of the समास is to be construed with each member of the compound, according to the rule 'द्वन्द्वान्ते श्रूयमाण पद प्रत्येकमभिसंबध्यते' Thus the expression refers to three sections of the army viz हस्ति, अश्व and पदाति. l. 3 अगणित etc. Who have no care for the पराक्रमव्रत (tradition for prowess) worthy of their कुल and यशस् (or कुलस्य यश·). l. 7 कौरवसेना etc. कौरवसेना एव समुद्र तस्य वेलायाः परिपालने महामहीधराः who are the lofty mountains for keeping intact the coast line of the ocean in the form of the कौरव armies. This is a परम्परित रूपक The kings are called महामहीधर because कौरवसेना is called समुद्र The duty of these नरपतिs is to keep the forces active on the field and prevent them from breaking off. But now they themselves have run away from the battle-field This समरपरित्याग on their part is nothing short of thoughtlessness (साहस)

St. 6 यदि समरम् अपास्य मृत्यो भय नास्ति इति इत अन्यतः प्रयातुं युक्तम् अथ अन्तोः मरणम् अवश्यम् एव । किमिति यशः मुधा मलिन कुरुध्वे। [पुष्पिताग्रा]

अश्वत्थामन् is here trying to show कर्ण and others why they should not have run away from the battle-field and thus indirectly asking them to return. Grammatically this stanza presents two difficulties. (i) The poet begins with यदि and later on uses इति instead o तर्हि. He should have used only इति and dropped यदि altogether, or should have used तर्हि instead of इति, leaving यदि as it is. (ii) अपास्य is abs of अप + √अस् 4. p. The सूत्र

'समानकर्तृकयो पूर्वकाले' अष्टा० III. 4 12 lays down that ल्यबन्त can be used to denote the earlier one of two actions of the same agent. Here, however, we find that the rule is not observed, for अपास्य has वीर. for its subject and नास्ति has for its subject भयम् To obviate this defect, the बालबोधिनी suggests that भय should be taken as the agent of both अपास्य as well as न अस्ति, and interpret the lines to mean If leaving aside the battle, fear exists not in other places then etc (read · अत्र अपासने सत्ताया च भय कर्तृ। न पुनरपासनक्रियाया नरपतयः कर्तार । समानकर्तृकाभावप्रसङ्गात्। एव च ल्यब् न स्यात्।) It may be seen that this explanation is rather far-fetched. Prof. Gajendragadkar would get out of the difficulty by understanding स्थितानाम् after अपास्य Thus the sentence would be समरमपास्य स्थितानां भय नास्ति where अपास्य and स्थित will have the same कर्ता viz नरपतयः and hence ल्यब् can be properly used It may, however, be remembered that expressions like मुक्त्वा and विहाय are often used as indeclinables in the sense of 'except' or 'other than' and when so used the rule of समानकर्तृकत्व is not necessarily followed The best way out of the difficulty in the present case appears to us to be to regard अपास्य merely as a synonym of मुक्त्वा and विहाय, used not as ल्यबन्त but merely as a preposition Thus we shall be having the most natural sense that evidently is intended by the poet as seen from the context and at the same time have a construction supported by usage The metre is पुष्पिताग्रा which is defined as 'अयुजि नयुगरेफतो यकारो युजि तु नजौ जरगाश्च पुष्पिताग्रा'.

St. 7 अस्त्रज्वालावलीढप्रतिबलजलधेः अन्त. और्वायमाणे सर्वधन्वीश्वराणा गुरौ मम अस्मिन् पितरि सेनानाथे स्थिते (सति) कर्ण अल सम्भ्रमेण, कृप, समरं व्रज, हार्दिक्य शङ्का मुञ्च। (यत) चापद्वितीये ताते रणधुर वहति भयस्य क अवकाश । [स्रग्धरा]

Now अश्वत्थामन् is directly asking कर्ण and others to shed off nervousness and return to war, for there can be no fear to them as long as his father led the forces अस्त्राणि ज्वाला इव ताभिः अवलीढः (=आक्रान्त·) प्रतिबलं जलधि इव तस्य अन्त In the ocean-like inimical army overpowered by the flame-like missiles. This compound must be dissolved so as to give an उपमा (and not रूपक), for और्वायमाण shows that the figure here is उपमा. और्वायमाण Pr part from the क्यङ् formation from the noun और्व (और्व इव आचरति और्वायते) according to the सूत्र 'कर्तु. क्यङ् सलोपश्च' अष्टा० III 1.11 मम्मट tells us that क्यङ् gives a वादिलुप्ता उपमा (cf. वादेर्लोपे समासे सा कर्माधारक्यचि

क्यङि। कर्मकर्त्रोर्णमुलि च' का० प्र०) और्वं means 'submarine fire. 'और्वस्तु वाडवो वडवानल' अमर० क्षीरस्वामिन् derives the word as ऊर्वस्य अपत्यम् और्वं. He also notices another derivation as given by some in the words: 'वरुणभयान्मात्रा ऊर्वोर्गोपितत्वात् इत्येके'. There are two different accounts about और्व corresponding to these two derivations (i) ऊर्व, a sage of extraordinary penances, hard-pressed by gods to beget children, produced from his thigh a devouring fire which (as और्व had stated beforehand) was about to devour the whole world. But ब्रह्मा saved the situation by assigning the ocean to him as his food (cf. मत्स्यपुराण 175, पद्म० सृष्टि० 38—41) (ii) According to the महाभारत, और्व was born of the thigh of his mother where she had hidden him as a measure of protection against the sons of कार्तवीर्य who were out to kill all descendants of भृगु—even those in the womb. At his sight they were blinded, and a flame arose from his wrath. But in deference to the desire of the पितृs he threw it into the ocean where it is lying with the face of a horse. This account corresponds to the second of the above derivations. But the reference to वरुण is not quite clear क्षीरस्वामिन् perhaps had some other account before him! धन्विन् धन्वम् अस्य अस्ति इति. From धनुष we have धनुष्मत् (see above) formed according to the सूत्र 'अत इनिठनौ' अष्टा० V 2 115 कृप maternal uncle of अश्वत्थामन् हार्दिक्य son of हृदिक, कृतवर्मन्, a यादव chief. In the first line we have वादिलुप्ता उपमा as already stated above We also have काव्यलिङ्ग in this stanza because the last line supplies the reason why कृप should go to war and so on. काव्यलिङ्ग is defined as 'हेतोर्वाक्यपदार्थता' का० प्र०X

P 65 L 6 नेपथ्ये Note the effective use of नेपथ्ये here. **L. 8** न दीर्णमनया जिह्वया Note the force of this impersonal construction, where the splitting of the tongue is an automatic effect of the uttering of those words In the active construction, however, जिह्वा will be the agent and as such the splitting up will depend upon it

St. 8 दहनकिरणैः विश्वं दग्धु द्वादशार्काः न उदिताः। सप्तधा भिन्नाः सप्त वाता. वा दिशि दिशि न वानाः। पुष्करावर्तकाद्यैः मेघैः गगनतल न छन्नम्। (हे) पापा: शौर्यराशे मे पितुः कथ पापं कथयत। [मन्दाक्रान्ता]

अश्वत्थामन् in this stanza is stating why he can't believe in the evil news about his father. The twelve suns have not risen,

the forty-nine winds have not begun to blow, nor is the sky overcast with the formidable पुष्करावर्तक clouds. In the absence of these it is impossible to believe in द्रोण's death. The relation between द्रोण's death on the one hand and the three facts (mentioned in the first three lines)on the other can be explained in two different ways. It may be remembered that these facts are the occurrences at the time of प्रलय. Now द्रोण's death, like the death of any great man, must be attended by such events. But they have not occurred which shows that द्रोण's death also must not have occurred. The figure according to this explanation would be निदर्शना which is explained in the बालबोधिनी in the following words अत्र द्वादशार्कोदयादीना पितुर्मरणेन सार्कं सबन्धः असम्भवन् मम पितुर्मरण प्रलयकालोपनतिसदृशामिति सूचयति इति निदर्शनालङ्कार.। तल्लक्षणं यथा 'संभवन्वस्तुसम्बन्धोऽसम्भवन् वापि कुत्रचित्। यत्र बिम्बानुबिम्बत्वं बोधयेत् सा निदर्शना ॥ इति दर्पणे. Another way is suggested by Prof. Gajendragadkar द्रोण is so mighty that his death will occur only at the time of प्रलय, not till then. But प्रलय, has not set in as is shown by the absence of the three factors mentioned in the first three lines; and hence death of द्रोण can't be a fact. Yet people are stating that it has occurred. Thus even in the absence of the कारणs, कार्य is said to have taken place and thus the figure would be विभावना which is defined as, 'क्रियायाः प्रतिषेधेऽपि फलव्यक्तिर्विभावना' का० प्र० X. सप्तधा सप्त भिन्नाः Seven divided into seven each, forty-nine in all, the names of these 49 clouds have been given in the अग्निपुराण which has been extracted in the बालबोधिनी.

P. 66 l. 4 मत्तः from me (मत्+तस्, पञ्चम्यास्तसिल्). l. 10 लोकत्रयैकधनुर्धर cf. लोके सर्वधनुष्मतामधिपतिः (St. 5) and सर्वधन्वीश्वराणा गुरु. (St. 7) above. एक in such compound expressions has the sense of अद्वितीय unrivalled, unparallelled. l 10 सुतवत्सल सुते वत्सलः affectionate towards or fond of his son. वत्सल is formed from वत्स with the addition of लच् in the sense of काम (desire or affection) according to the सूत्र, 'वत्सांसाभ्या कामबले-' अष्टा० V 2-98.

l. 11 जामदग्न्यास्त्र etc. जामदग्न्यस्य (= परशुरामस्य) अस्त्राणि एव सर्वस्वं तस्य प्रतिग्रहे (= ग्रहणे) प्रणयः (= इच्छा) यस्य. This very idea is referred to in शस्त्रग्रहे रामाल्लब्धसमस्तहेतिगुरुणो वीर्यस्य (St 5) above.

P.67 l.1 वीरपुरुषोचिता विपत्तिः Death worthy of a warlike man. Death on the battle field is what is meant by this expression. Ap-

parently द्रोण has died on the battle-field and hence has met with a वीरपुरुषोचित death in the eyes of those who are ignorant of the details. The facts are highly disgusting and calculated to rouse अश्वत्थामन्'s anger as we shall presently see. But the सूत does not want to disclose all things at once. Hence he is stating the matter in this way not very accurately. l. 3 तादृग्भुजवीर्यसागरः तादृश भुजवीर्यस्य सागर अश्वत्थामन् naturally desires to know how द्रोण, the ocean of prowess, died.

St. 9 भीमप्रियः (तात) भीमात् गुरुगदा गुरुदक्षिणा प्राप्तवान् किम्। अन्तेवासिदयालुः (असौ) उज्झितनयेन जिष्णुना आसादित (किम्)। गोविन्देन (असौ) सुदर्शनस्य धारापथ प्रापितः (किम्)। एभ्यः अन्यतः चतुर्थात् अहं गुरोः आपद न शङ्के खलु। [शार्दूलविक्रीडितम्]

The first three lines of this stanza are questions put by अश्वत्थामन् to the सूत mentioning three persons who, according to him, are the likely source of the calamity; and in the last line he declares that there is none else who is capable of that feat (of overpowering द्रोण in war.). भीमप्रिय प्रियः भीमः यस्य असौ The word प्रिय is placed at the end of the compound acccording to the वार्तिक 'वा प्रियस्य पूर्वनिपातः'. गुरुगदां गुरुदक्षिणाम् अश्वत्थामन् by calling गुरुगदा (heavy mace) a preceptor's fee is showing the impropriety of भीम's slaying द्रोण (his गुरु) with a mace, particularly since he was द्रोण's favourite pupil. अन्तेवासिदयालुं अन्ते (i. e. गुरोः समीपे) वसति इति अन्तेवासी (= शिष्य) तेषु दयालुः। अन्तेवासिन् is formed according to the सूत्र 'सुप्यजातौ णिनिस्ताच्छील्ये' अष्टा० III. 2.78 (अजात्यर्थे सुपि धातोर्णिनि. स्यात्ताच्छील्ये द्योत्ये। उष्णभोजी। शीतभोजी। सि० कौ०) and the loc. termination of अन्ते is not dropped according to the सूत्र 'शयवासवासिष्वकालात्' अष्टा० VI. 3 18. दयालुः दयाशीलः. This is formed from √दय् with the addition of आलुच् (= आलु) according to the सूत्र 'स्पृहिगृहिपतिदयिनिद्रातन्द्राश्रद्धाभ्य आलुच्' अष्टा० III. 2.158. अन्तेवासिदयालुः and उज्झितनयेन are used to bring out the impropriety of अर्जुन's action, if he has slain द्रोण. जिष्णु = अर्जुन. For his ten names see note on p. 288 above धारापथं प्रापितः was subjected to the sharp edge (of his discus). धाराया पन्थाः धारापथः. पथिन् is changed to पथ at the end of a तत्पुरुष compound acccording to the सूत्र 'ऋक्पूरब्धूःपथामानक्षे' अष्टा० V.4.74. निशितम् sharp. Note that strictly speaking this adjective applies to धारा and not to पथ (i. e. पथिन्). V. L. नियतम् for निशितम्. With this reading the third

line should be construed as a mere statement (and not a question) by अश्वत्थामन् of the only remaining possible source of द्रोण's death. The defect arising out of the reading निशितम् may thus be avoided by reading नियतम् which, therefore, appears to be better. This reading will also obviate the पुनरुक्ति involved in निशितम् and धारापथम् for the expression धारा does imply निशितत्व (sharpness) cf. अयमेव (i e नियतम् इत्येव) च पाठो युक्त. धारापदेनैव निशितत्वबोधनादिति । बाल०

St. 10 एते ऽपि महास्त्रपाणेः कुपितस्य तस्य धूर्जटे इव संख्ये तुलाम् उपयान्ति किम् । यदा तु शोकोपरुद्धहृदयेन (तेन) शस्त्र त्यक्त तदा रिपुणा अस्य घोरं विहितम् । [वसन्ततिलका]

एतेऽपि even these i e भीम, अर्जुन and कृष्ण mentioned in the last stanza धूर्जटे इव It should be observed here that the सूत is stating that द्रोण when enraged could have no compeer Thus कुपित द्रोण (and not mere द्रोण) is the उपमेय Now रुद्र (or god शिव) is well-known for his wrath and also for संहार which, according to our mythology, is his special province. Nothing is, therefore, more natural than that सूत should choose रुद्र (= धूर्जटि) as the उपमान for कुपित द्रोण playing a havoc on the battle-field. धूर्जटि is one of the names of god शिव and is explained by क्षीरस्वामिन् as 'धूः गङ्गा जटासु अस्य इति निरुक्तम्' (He is so called because he holds the गङ्गा in his matted hair). त्यक्तम् abandoned. **V. L.** न्यस्तम् p. p. p. of (नि + √अस् to throw down) means the same thing अतिघोरम् = The very heinous (कर्म) viz. the slaughter of द्रोण. The figure in this stanza is उपमा.

St. 11 सत्यवाचा पृथासूनुना 'अश्वत्थामा हत' इति स्पष्टम् उक्त्वा शेषे 'गज' इति स्वैर व्याहृत किल । तत् श्रुत्वा तस्य राज्ञः प्रत्ययात् दयिततनय. असौ आजौ शस्त्राणि नयनसलिल चापि तुल्य मुमोच । [मन्दाक्रान्ता]

The सूत in this stanza in answer to अश्वत्थामन्'s question is stating the incident which led to द्रोण's शोक and शस्त्रत्याग. As द्रोण began to play havoc on the battle-field and it was realised that he could not be slain as long as he was armed, युधिष्ठिर, at कृष्ण's suggestion, loudly proclaimed that अश्वत्थामन् *was slain* while the sequel of it viz. that *it was an elephant of that name*, he uttered only in such a way that it could not be heard by द्रोण who had heard the earlier proclamation. Now द्रोण had great confidence in युधिष्ठिर's truthfulness and hence he was overpowered with

grief at the news (which he took to refer to his own son). In his grief he laid down his शस्त्र and with his योगसामर्थ्य tried to see अश्वत्थामन् through समाधि. It was during this condition that he was assassinated by धृष्टद्युम्न. For the whole account read द्रोणपर्वन् अ० १९१-१९३. सत्यवाचा is used ironically, for here युधिष्ठिर has acted in just the opposite manner. This expression also explains why द्रोण had प्रत्यय (confidence) in him स्पष्टम् and स्वैरम् are opposites of one another, and mean *loudly* and *inaudibly* respectively शेषे Naturally शेष means वाक्यशेष, the remaining portion of the sentence, the supplement On the authority of मेदिनिकोश, some take शेष to mean वध and explain the line as: शेषे (i e. द्रोणस्य वधे सति) i e. after द्रोण's slaughter was effected, he uttered the word गज. This, however, is not acceptable. For it goes against the account as we have it in the महाभारत and secondly because the expression स्वैरम् can't be properly construed in this interpretation The महाभारत clearly tells us that these two parts of the news were uttered by युधिष्ठिर *loudly* and *inaudibly* respectively cf. अश्वत्थामा हत इति शब्दमुच्चैश्चकार ह। अव्यक्तमब्रवीद्राजन् हतः कुञ्जर इत्युत ॥ द्रोण० 191-53 दयिततनयः This explains why द्रोण threw down arms and at the same time shed tears. Thus we have here the figure काव्यलिङ्ग which is defined as 'हेतोर्वाक्यपदार्थता' का० प्र० X. In the last line two things viz शस्त्राणि (which is प्रकृत for the आजि, war) and नयनसलिलम् (which is अप्रकृत) have their धर्म (क्रियारूप धर्म) mentioned only once When thus several कारकs (प्रकृत and अप्रकृत) are connected with some धर्म which is mentioned once only, the figure is दीपक. cf. the def. of दीपक—सकृद्वृत्तिस्तु धर्मस्य प्रकृताप्रकृतात्मनाम्। सैव क्रियासु बह्वीषु कारकस्येति दीपकम्॥ का० प्र० X. The expression सत्यवाचा as explained above is very significant (साभिप्राय) and gives us the figure परिकर which is defined as 'अलङ्कारः परिकरः साभिप्राये विशेषणे. It must, however, be observed that according to मम्मट, परिकर can occur only if there are several such विशेषणs (cf उक्तिर्विशेषणैः साभिप्रायैः परिकरो मत। का० प्र०). So here we can't have परिकर according to his view. Thus the figure of the stanza is संसृष्टि of दीपक and काव्यलिङ्ग (and also परिकर).

St. 12 (हे) तात, मम मृषा वध श्रुत्वा सुतवत्सलेन त्वया शरैः सह असवः विमुक्ताः। अह पुनः अहो भवता विनापि जीवामि। तत् क्रूरे अपि मयि तव मुधा पक्षपातः आसीत्। [वसन्ततिलका]..

अश्वत्थामन् is here drawing out the contrast between द्रोण's behaviour and that of his own. द्रोण left off life even at the false rumour of अश्वत्थामन्'s death while अश्वत्थामन् is alive even on learning the fact of the slaughter of द्रोण. This ultimately shows how unworthy he was of द्रोण's affection. The figure in this stanza is सहोक्ति which is defined as 'सा सहोक्तिः सहार्थस्य बलादेक द्विवाचकम्' का०प्र० X. Here on the strength of सह from the second line we get two अर्थs viz. शराः विमुक्ताः and असवः विमुक्ता..

P. 69. L. 11 मोहमुपगतः This swoon of अश्वत्थामन् is dramatically significant, for it paves the way for the next section comprising कृप's speech.

St. 13 : धिक् governs accusative according to 'धिगुपर्यादिषु त्रिषु.' तदा Then, on that occassion. अद्य to-day This stanza thus refers to two केशग्रहs which are again referred to in the next stanza. लिखितै. इव Here we have an उत्प्रेक्षा.

P. 70 l. 5 हिमवतः सार इव सारो यस्य तत् हिमवत्सारम् (according to सप्तम्युपमानपूर्वपदस्य बहुव्रीहिरुत्तरपदलोपश्च). हिमवत्सारं च गुरु च चेतः यस्य तस्मिन्. **l. 6** ज्ञातलोकस्थितौ ज्ञाता लोकाना स्थिति· येन तस्मिन् who knows the लोकस्थिति i. e. the state of things in the world. **l 7** व्यवस्यति Pr. 3rd sing. of वि + अव + √सो 4 P. To do. Present in the sense of near future (cf. वर्तमानसामीप्ये वर्तमानवद्वा).

St. 14 एकस्य (केशग्रहस्य) तावत् अयं दारुणः पाकः भुवि वर्तते। अस्मिन् द्वितीये केशग्रहे (जाते) नूनं प्रजाः निःशेषिताः ॥ [अनुष्टुभ्]

निःशेषिताः p. p. p. used to convey certainty. Cf. अवश्यंभावितया संभाव्यमानत्वात् भविष्यति भूतवत् निर्देशः। बाल०

P. 70 l. 13 आकाशे This stage direction is used when the person addressed is not actually present on the stage. See note on आकाशभाषितम् above.

St. 15 In this stanza अश्वत्थामन् blames his भाग्य for otherwise there is no reason why युधिष्ठिर, who had never told a lie all through his life, should have told a lie just on this occasion. आ from. This is used with the ablative according to the सूत्र 'पञ्चम्यपाङ्परिभिः' अष्टा०II.3.10. न द्वेक्षि etc. Here भट्ट नारायण is giving his explanation of the epithet अजातशत्रु as applied to युधिष्ठिर. अजातशत्रुः न जातः शत्रुः (द्वेष्यः) यस्य तथाभूतः. भाग्यदोषात् This word

supplies the हेतु or reason why सत्यवादित्व and अजातशत्रुत्व of युधिष्ठिर was निरस्त. Hence the figure is काव्यलिङ्ग

St 16 अश्वत्थामन् in this stanza is very pathetically asking his maternal uncle where द्रोण has gone. शूराणां गुरुसमर etc. Here शूराणा is to be construed with कण्डू (itch) only in the compound expression गुरुसमरकण्डूनिकषर्णः which, therefore, is a सापेक्ष समास. गुरु etc गुर्वी (=महती) या समरस्य कण्डूः तस्याः निकषण (=निर्मूलनकारी) परीहास Note that this is written also as परिहास The final vowel of an उपसर्ग is optionally lengthened when followed by a घ्यन्त (i e. a कृदन्त formed with the addition of घञ् i e. अ) except when the expression means मनुष्य. cf. 'उपसर्गस्य घञ्यमनुष्ये बहुलम्' अष्टा॰ VI.3.122. मातुल a maternal uncle. This word along with several others has been specially laid down by पाणिनि in the सूत्र 'पितृव्यमातुलमातामहपितामहा' अष्टा॰ IV. 3. 26 एते निपात्यन्ते। सि॰ कौ॰

P. 71 l. 11 परिगत परिगन्तव्य येन तथाभूतः =ज्ञातलोकस्थिति above.

St. 17 In this stanza अश्वत्थामन् is trying to show how his resolve to abandon his life is justified and appropriate He says: My father went to the other world to avoid separation from me. Is it not then proper that I should help him to avoid my separation by myself going where he has gone? **V. L.** **करोमि विरहं** should be read with काकु as a question Shall I inflict a perpetual विरह on him, that loving father (as I shall be doing if I continue to live)?

P. 72 l. 6 लोकयात्रा means लोकव्यवहार practice or custom in the world. पुत्रैः पितरः etc The sons should follow the fathers in both the worlds. अनुवर्तन in this world means obeying them and respecting their wishes, while that in the other world means performing श्राद्ध and other ceremonies. cf. जीवतो वाक्यकरणात् (मृते पितरि) प्रत्यब्द भूरिभोजनात्। गयाया पिण्डदानाश्च त्रिभि पुत्रस्य पुत्रता॥ स्मृतिवाक्य quoted in बालबोधिनी. Thus कृप on the basis of the प्रसिद्धा लोकयात्रा is showing अश्वत्थामन् the erroneous nature of his resolve. Instead of abandoning his life he should follow the लोकयात्रा. This he is explaining further in the following stanza, stating that it is only when one is unable to follow the लोकयात्रा that one should think of abandoning life.

St. 18 As long as द्रोण was living अश्वत्थामन् did follow him. Now that he is dead, it is due to अश्वत्थामन् to do the duty to his father as laid down in शास्त्र. This he can do by continuing to live only and not by giving up his life. For the duty consists of निवापाञ्जलिदान (Offering libations of water), केतन (inviting ब्राह्मण's for भोजन) and श्राद्ध. The main question is तस्य (i. e. स्वपितुः) उपकारे त्वं किं जीवन् शक्तः, उत अन्यथा (i. e. अनुगमनेन) ? कृप's implication is very well stated in the बालबोधिनी as follows: पुत्रैरवश्यं कर्तव्यस्य तर्पणभूरिभोजनश्राद्धादेः कर्मणः जीवतैवानुष्ठानस्य सम्भवादन्यथा चासम्भवात् प्राणपरित्यागस्त्वयि नोपपन्न इति भावः।

P. 73 l. 2 शस्त्रग्रहणविडम्बना Wielding a weapon is only mockery (विडम्बना) since he has not been able to put it to use in the nick of time.

St. 19 (भगवन् शस्त्र) येन (त्वं) नोचितम् अपि परपरिपारिभवात् गृहीतम् आसीः, यस्य प्रभावात् तव खलु कश्चित् न विषयः न अभूत्, तेन त्वं सुतशोकात् परित्यक्तम् असि न तु भयात्। हे शस्त्र, स्वस्ति भवते, यतः अहम् अपि त्वां विमोक्ष्ये। [शिखरिणी].

नोचितम् न उचितम् This is a सुप्सुप् समास and not a नञ् तत्पुरुष. Hence न is not changed to अन्. The idea of the first line alludes to the story of द्रोण being insulted by द्रुपद assumed the position of a teacher of archery to the कुरु princes and then through his pupils vanquishing him and depriving him of half his territory. कश्चिद् विषय न (इति) न Two negatives make an emphatic affirmative. यतः since, because. Here it is to be construed with the clause that precedes. स्वस्ति भवते is the principal clause. नागोजीभट्ट takes यतः to mean यत्र or यस्मिन् स्थाने. Thus according to him the last line means : O weapon, I shall leave you at a place where all will be hail to you. भवते Dative used according to the सूत्र 'नमःस्वस्तिस्वाहास्वधालंवषड्योगाच्च ' अष्टा॰ II. 3. 16.

After st. 19 we should have a stage direction. Some read it as इत्युत्सृजति i. e with these words (इति) he throws away (the sword); the other one is परित्यक्तुमिच्छति i. e. desires to abandon. At the end of st. 12 अश्वत्थामन् has fallen in a swoon. Here the main question is whether at this stage the sword has slipped off from अश्वत्थामन्'s hand. If it has slipped off, then because there is no reference to his having taken it up again, therefore there is no question of throwing away the sword again. Thus खड्गमुत्सृजति would be physically impossible. Difficulty as regards

परित्यक्तुमिच्छति can be avoided by understanding the stage-direction to mean that 'अश्वत्थामन् goes through certain gesticulations such as the folding of his hands before the sword or their waving as a sign of farewell, which are indicative of his desire to renounce it' Again the stage-direction viz. शनैः शनैः खड्ग स्पृशन् (which show अश्वत्थामन्'s hesitation regarding शस्त्रत्याग on hearing of the insult to his father from behind the stage) and also the scene between him and कर्ण which requires अश्वत्थामन् to be armed are strong grounds against the stage direction शस्त्रमुत्सृजति But it may be stated that all this argument depends on the assumption that the sword slips off अश्वत्थामन्'s hand when he swoons. But such an assumption is by no means unquestionable. Then the remark अल शस्त्रग्रहणविडम्बनया with the stagedirection behind it would be better understood if अश्वत्थामन् already has the sword in his hand. As soon as he recovers from the swoon he notices the sword still in his hand and naturally he remarks अल शस्त्रग्रहणविडम्बनया = This wielding of a weapon (i.e. sword) on my part is only a mockery, so enough of it now! And further he actually declares विमोक्ष्ये (I shall throw away) and hence स्वस्ति भवते. It would, therefore, appear that अश्वत्थामन् has the sword in his hand So far we differ from Prof. Gajendragadkar whose view has been given above. At this stage अश्वत्थामन् has not actually thrown away the sword, but he was thinking of doing so when he heard the cry behind the curtain which made him waver It is this wavering that is suggested in the stage-direction (शनैः शनैः शस्त्र स्पृशन्). This stage-direction and the scene between कर्ण and अश्वत्थामन्, as already stated above, support the stage-direction परित्यक्तुमिच्छति as against उत्सृजति. For after this there is no indication that अश्वत्थामन् has taken up his sword again in the absence of which the stage direction उभावपि खड्गमाकृष्यान्योन्यं प्रहर्तुमुद्यतौ (P. 87 l. 11) and खड्गमुत्सृजति (P. 90 l. 3).

St. 20 द्रोणस्य द्रोण, the father of अश्वत्थामन् and brother-in-law of कृप, is the son of भरद्वाज. भरद्वाज once happened to see the bewitching अप्सरस् घृताची and was so much overpowered by cupid that he dropped senen which he held in a cup (द्रोण) Out of this was born this father of अश्वत्थामन्. cf. गंगाद्वारं प्रति महान् बभूव भगवानृषि । भरद्वाज इति ख्यातः सततं शसितव्रतः ॥ ददर्शाप्सरसं साक्षाद् घृताचीमाप्लुतामृषिः । तत्र संसक्तमनसो भरद्वाजस्य धीमतः । ततोऽस्य रेतश्चस्कन्द तदृषिर्द्रोण

आदधे ॥ ततः समभवत् द्रोणः कलशे तस्य धीमत ॥ (quoted in बाल०) This explains the names भरद्वाज and द्रोण. पलितधवले मौलौ On the head (मौलि) white with old age. पलित = केशपाक, greying of hair (of course, with old age). नृशस n a murderous deed. (नृशस m = a murderous man). सर्वे सहध्वम् This is to be read with a काकु so as to yield a question.

St 21 आत्तधनुषाम् See note on अरातिलूनधनुषः in II 2 above. प्रत्यक्षम् In the very presence प्रायोपवेश प्रायार्थः उपवेशः. अमरकोश reads संन्यासत्यनशे प्राय. which is explained by क्षीरस्वामिन् as : सन्यसनं सर्वत्यागः, तद्युक्तः मरणाध्यवसाय प्राय . प्रायोप्रवेश, therefore, means sitting down without eating any thing with a view to put an end to one's life Cf प्रायोपवेशनमतिर्नृपनिर्बभूव ' रघु० 8. 94 द्रोण had taken to a व्रत which was apparently like प्रायोपवेश as described in the अमरकोश quoted above. पलितमौलि etc पलितः मौलि तेन निरस्तं कार्श येन तस्मिन्. Here पलित is to be understood as a possessive adjective formed from पलित(= जराशौक्ल्य or केशपाक) with the addition of अच् (= अ) according to the सूत्र 'अर्श आदिभ्योऽच्' अष्टा० V. 2. 127. पलितमौलि can also be dissolved as पलितोपलक्षितः मौलि (मध्यमपदलोपि) व्यापारितम् should be read as a question with काकु.

St. 22 In this अश्वत्थामन् is showing how it was no matter of pride for द्रुपदतनय (धृष्टद्युम्न) to slay द्रोण when he had virtually left off his body. परित्यक्ते देहे from the महाभारत we know that द्रोण had actually sent his soul to heaven in search of his son and thus practically had left his body श्वा काकः etc Reference to श्वा and काकः along with द्रुपदतनय shows great contempt for the latter. स्फुरद्दिव्या० स्फुरता दिव्यानाम् अस्त्राणाम् ओघः (समूहः) एव द्रविणं तस्य मदेन (= गर्वेण) मतस्य रिपोः of the enemy who was infatuated with pride of wealth in the form of shining, extra ordinary weapons. This indicates that in his infatuation धृष्टद्युम्न did something unworthy of a great warrior. पादः न कर अश्वत्थामन् declares that this is so contemptible that he would not condescend to touch him with his hand. He would only plant his foot on his head. जगद्धर interprets the last line rather differently. अयं रिपोः ममैवाशिरसि पाद. निहितः, तस्य (= मम पितुः) शिरसि न करः निहितः) । धृष्टद्युम्न has not in fact laid his hand on my father's head he has rather planted his foot on my own head. This would give us the figure अपह्नुति as explained in the बालबोधिनि cf. उत्तरार्धे. प्रकृतस्य द्रोणशिरसि करव्यापारणस्य प्रतिषेधेनाश्वत्थाम्न. शिरसि पादार्पणस्य स्थाप-

नादपह्नुतिरलङ्कार । प्रकृत प्रतिषिध्यान्यस्थापनं स्यादपह्नुतिः इति विश्वनाथोक्ते.। This is, however, too far-fetched V. L मयैवायं॰ Here the order of words would be मया अय पादः एव निहित: This would be an improvement on the first interpretation above, for मया can be better construed than मम. Besides अपह्नुति we have also दीपक in the second line where श्वा, काकाः and द्रुपदतनय (प्रकृत and अप्रकृत) have their धर्म mentioned only once Thus the figure of the whole stanza is ससृष्टि of these two figures

St. 23 अश्वत्थामन् states here that धृष्टद्युम्न dared to do the evil because he was sure that द्रोण would not take up his arms at all. But even then, says अश्वत्थामन्, he should have remembered him, the shatterer of enemies. करधृतधनु see note on अरातिलूनधनुषः above पाण्डुपाञ्चालसेना etc. पाण्डुपाञ्चालसेना एव तूलः तस्य उत्क्षेपे प्रलय-पवनः. This is an instance of परम्परितरूपक which is used to bring out अश्वत्थामन्'s great confidence in his power to vanquish the enemies, whatever their strength.

P. 75 L 11 अलीक etc has been explained in more ways than one· (i) अलीकम् (=असत्यवचनमेव) प्रकृतिः यस्य तथाभूतश्चासौ जिह्म (=कुटिल) चेतः यस्य तथाभूतः। (बालबोधिनी) (ii) अलीकेन (=असत्येन) प्रकृत्या जिह्म (इतरजनवत् कुटिल) चेतः यस्य तेन। (जगद्धर), (iii) अलीकं च प्रकृत्या जिह्मं च चेत. यस्य तेन। (iv) अलीकः च असौ प्रकृत्या जिह्मचेताः च।, (v) अलीकया प्रकृत्या जिह्म चेत. यस्य तेन etc.

St. 24 In this stanza अश्वत्थामन् is giving expression to what he would do to avenge his father's slaughter गुरु पातकम् may also be read as one compound expression, कर्मधारय which then would mean a महापातक. द्रोण was a ब्राह्मण and ब्रह्महत्या is one of the पञ्च-महापातकs. Or गुरुपातकम् = गुरौ पातकम्. Sin or Crime or outrage on द्रोण who was a गुरु कृत, अनुमत and दृष्ट among them cover up all warriors of note in the पाण्डव army; and yet नरकरिपु (= कृष्ण), भीम and किरीटिन् have been mentioned separately as though they were not included under the above words. दिशां बलि करोमि I shall offer (them) to the quarters.

P. 76 l 8 दिव्यास्त्रग्रामकोविद दिव्यानाम् अस्त्राणां ग्रामे कोविद·. कोविद is explained by क्षीरस्वामिन् as: ओकः स्थानं वेत्ति कोविदः। कुङ् शब्दे, अस्माद्वा। Thus कोविद means one who knows the स्थान or the वेद (कौति इति कौः वेदः त वेत्ति इति).

St 25 In this stanza अश्वत्थामन् refers to the havoc played by परशुराम in vengeance for the sons of कार्तवीर्य cutting his father s head and by a rhetoric question declares that he would perform a similar feat. ज्वलदनल इव भास्वान् परशु' यस्य तेन रामेण (=परशुरामेण). In ज्वलदनलभास्वत्परशु we have a वादिलुप्ता उपमा. श्रुतिमुपगतम् etc is प्रश्ने काकुः. अरिरुधिरा॰ अरीणां रुधिरस्य आसारः एव विघसः (पिशाचादीनाम् आहारः) यस्मिन् तथाभूतं कर्म. रणमुखे=रणशिरसि. न कर्म etc. another instance of काकु.

P. 77 l. 3 सांग्रामिकैः संग्रामे साधुभिः (संग्राम + ठञ् according to the सूत्र 'गुडादिभ्यष्ठञ्' अष्टा॰ IV. 4 103 **l. 6** निकार एव अग्निः निकाराग्निः This is a रूपक निकारः=परिभवः, insult. अवश्यकर्तव्ये अवश्य प्रतिकर्तव्ये. The final म् of अवश्यम् is dropped according to the dictum लुम्पेदवश्यमः कार्ये, (i. e. the final म् of अवश्यम् is dropped when compounded with a potential participle as its second member). **l. 7** त्वामन्तरेण except you अन्तरेण (without) governs the accusative. 'अन्तरान्तरेण युक्ते' अष्टा॰ II 3. 4 **l 9** सैनापत्ये सेनापतिपदे. अभिषिच्य अभिषेकं कृत्वा. The subject of अभिषिच्य would be दुर्योधन who is the proper authority to appoint a सेनापति, while the subject of इच्छामि is अहं (= कृपः) This goes against the rule 'समानकर्तृकयोः पूर्वकाले' अष्टा॰ III 4 21 Hence we should understand अभिषिच्य as अन्तर्भावितण्यर्थ meaning अभिषेच्य so that अभिषिच् (causal) and इष् would be समानकर्तृक. **l 10** परतन्त्र dependent on others अकिंचित्कर not of much consequence. These are the two objection's raised by अश्वत्थामन् against कृप's suggestion.

St 26 कृप is trying showing how both the objections of अश्वत्थामन् are futile. In this stanza, however, only the latter objection is refuted. For if he is not made the सेनापति, the कौरव forces bereft of भीष्म and द्रोण would fare worse. Hence his being a सेनापति is of much consequence. तत्तुल्यकक्षः V. L for तत्तुल्यकर्मा. Whose कक्षा (orbit) is similar to theirs. But moving in a similar orbit is only indirect expression of what is intended. With this reading then it is better to underastnd कक्षा in the sense of योग्यता (by लक्षणा) so that the whole expression would be their equal in worth or योग्यतया तत्तुल्यः (बालबोधिनी) तत्तुल्यकर्मा is more direct and forceful and now is the time for कर्म (activity on the battle-field).

P 78 l 2 न चिरात् ere long, quickly सत्वरम्. He is expecting you quickly. **l. 4** Note the metaphor in परिभवानल and

प्रतीकारजल. प्रतीकार (or प्रतिकार) see note on परीहास in St. 16 above. To complete the metaphor चेत also must have some such उपमान as गज. But it is not mentioned. Thus here we have an एकदेशविवर्ति रूपक which occurs when of the several उपमानs only some are उक्त and others are अनुक्त. **L. 5 सैनापत्य-स्वयंग्रहण** etc. This reveals the simple straightforward nature of अश्वत्थामन्. अश्वत्थामन् proposes to go to दुर्योधन and proposes to accept सैनापत्य not because he was hankering after it—the fact is just the opposite of it as shown by his remark परतन्त्रमिदं etc—but he wanted to expedite matters and have his revenge as quick as possible. This coupled with his simple nature, explains this proposal of अश्वत्थामन् here. **L. 7 परिक्रामतः** Note that while कृप and अश्वत्थामन् are on the way to दुर्योधन, भट्ट नारायण introduces to us दुर्योधन holding a talk with कर्ण. This preliminary talk between them takes place during the time that कृप and सूत take to reach दुर्योधन.

St. 27 In this stanza दुर्योधन is expressing his surprise to कर्ण at the fact that आचार्य (द्रोण) should have abandoned his weapon when as a matter of fact he ought to have taken it up. The firsthalf of this stanza has a रूपक with तेजस्वी (पुरुष.), रिपुहतबन्धुदुःख, and आयुधs as उपमेयs. Corresponding to these we should have threeउपमानs; but भट्ट नारायण has given us only one viz. प्लव corresponding to आयुध, while those corresponding to the other two viz नाविक and सागर are not mentioned. Hence this is an instance of एकदेशविवर्ति रूपक. प्लव really means a raft, a boat. But here it must be taken to mean *oar* in view of बाहुभ्याम्.

P 79 L. 1 सूक्तमिदं etc. This is दुर्योधन's reading of द्रोण's action on the battle-field. It should be contrasted with as of कर्ण which we shall see presently. These two readings, it may be observed, throw good light on the characters of दुर्योधन and कर्ण. Note also that कार्कश्य and मार्दव are the innate characteristics of क्षत्रिय and द्विजाति (i. e. ब्राह्मण) respectively. **L. 5 एवं किल** This interpretation of द्रोण's behaviour appears to be भट्ट नारायण's invention. He has also shown his ingenuity by interpreting or rather misinterpreting some other incidents so as to support this view about द्रोण's conduct in the war. Thus the view of कर्ण as put forth by भट्ट नारायण represents quite a novel reading of the

whole situation which is dramatically effective no doubt but unjust to कर्ण as he is depicted in the महाभारत.

P. 80 l. 1 निपुणम् cleverly. This shows how दुर्योधन is carried away by कर्ण's wicked counsel We agree with दुर्योधन that कर्ण has said things cleverly. But he says this approvingly while we rather are shocked at the wickedness of कर्ण revealed by this clever talk. **l. 2** अन्येऽपि अभियुक्ता Who these are, दुर्योधन does not care to know, and कर्ण is significantly vague. Such, as we know, are the ways of the wicked who want to poison the ears of others.

St. 28 Once दुर्योधन's mind is prejudiced, he now finds another illustration of this trait in द्रोण's nature. Had द्रोण been sincere, सिन्धुराज could not have been slain अतिरथः who is discribed as 'अमितान् योधयेद् यस्तु वीरान् सोऽतिरथ. स्मृतः।'.

St. 29 Note the courtesy with which अश्वत्थामन् is received by दुर्योधन though his mind has been poisoned by कर्ण against द्रोण and indirectly against अश्वत्थामन् also. स्पर्शः तनूरुहेषु विक्रतिमेति The touch of अश्वत्थामन्'s arms is, like that of his father, द्रोण thrilling with the result that at the touch the hair on his body stand erect.

P. 81 l. 5 द्रौणायने voc. sg. of द्रौणायनि. पाणिनि lays down the सूत्र 'द्रोणपर्वतजीवन्तादन्यतरस्याम्' अष्टा॰ IV 1 103 (एभ्यो गोत्रे फग् वा। द्रौणायनः द्रौणिः। पार्वतायनः पार्वति । जैवन्तायनः जैवन्तिः। अनादिरिह द्रोणः। अश्वत्थाम्न्यनन्तरे तूपचारात्। सि॰ कौ॰). According to this rule from द्रोण with the addition of फक् (i. e. आयन) we get द्रौणायनः while with the addition of इञ् (i e इ) we get द्रौणिः. It must be, however, noted that द्रौणि and द्रौणायन apply, to अश्वत्थामन् only through उपचार. As for द्रौणायनि तर्कवाचस्पति says that it is obtained by the addition of अपत्यार्थे फिञ् Thus अश्वत्थामन् is referred to as द्रौणि, द्रौणायन and द्रौणायनि. अलं प्रक्षेप्तुम् For a discussion regarding the use of अलम् with infinitive in this sense see note on अलमेवं etc (p 43 l. 9). **V. L** प्रक्षिप्य is grammatically sound, but प्रक्षेप्तुम् is more common than प्रक्षिप्य.

St 30 This stanza very well illustrates the duplicity of kings and politicians.

St. 31 The general sense of the stanza is easy to understand. If द्रोण was seized by the hair while his son was still

alive, how can fathers hope any thing from sons! But the second line is not quite easy to construe. It has been construed in more ways than one: (i) अन्ये पुत्रिणः पुत्रेभ्यः स्पृहां कथं करिष्यन्ति। How will other persons having son (but not like me) entertain hope (for any thing) from their sons? (बाल०) (ii) अन्ये पुत्रिणः पुत्रेभ्यः स्पृहां कथं करिष्यन्ति। How will other fathers entertain desire for sons? (Alternative expl. suggested in बाल०) The drawback in this interpretation is that it makes पुत्रिणः desire for पुत्रs which is absurd; for generally we desire something that don't already possess. (iii) V. L. अपुत्रिणः कथम् अन्ये अपुत्रिणः पुत्रेभ्यः स्पृहां करिष्यन्ति This reading and interpretation removes the diffiiculty in the 2 nd interpretation. But indirectly it makes द्रोण an अपुत्रिन्; the first अपुत्रिन्; for then only their can be अन्ये अपुत्रिणः Perhaps this absurdity may be removed by connecting अन्ये only with द्रोण and then taking अपुत्रिणः as connected with अन्ये only. Thus the sense would be कथं अन्ये (i.e. द्रोणात् अन्ये) अपुत्रिणः (who are not endowed with a son like him) entertain a desire for a son? The first appears to be the best. **V. L.** यत्तातः for मत्तातः in यत्तातः यत् = since and the first line then is a हेतुवाक्य which leads to the statement in the second line. In मत्तातः = मम तातः some think that तातः means मम तातः and hence मत्तातः is tautologous. But in ordinary talk we very often use such expressions.

P. 82 l. **1** सर्वपरिभवत्राणहेतुना In view of the insinuations of कर्ण above this should mean who was a हेतु (a source) of protection against insult to all.

St 32 अश्वत्थामन् in this stanza is declaring what he would do in his wrath at his father's slaughter. पाण्डवी here stands for पाडवानाम् इयम् = पाण्डवीया. पाण्डवी, strictly speaking woul d mean पाण्डोः (or पाण्डूनाम्) इयम् and पाण्डु then must be taken to signify not पाण्डु proper but his sons the पाण्डवs. For the use of पाण्डु in this sense by भट्ट नारायण see पाण्डुपाञ्चालसेना in st. 23 above.

P. 82 l. **9** जामदग्न्यशिष्य Disciple of जमदग्नि's son परशुराम. कर्ण learnt अस्त्रविद्या from परशुराम as a ब्राह्मण boy. On discovering that he was not a ब्राह्मण, परशुराम in wrath cursed him saying that his विद्या would fail him in the nick of time.

St. 33 In this stanza अश्वत्थामन् describes what राम did when his father was murdered by the sons of कार्तवीर्य He compares that incident with the present one and declares that he would do what राम (i. e. परशुराम) did in ancient times. **देश सोयम्** etc. It was in this very land (the कुरुक्षेत्र) that परशुराम filled five pools with the blood of enemies. cf. st. 25 above

St. 34 In this stanza अश्वत्थामन् in a boasting language declares how he would kill all enemies, put an end to war, relieve the earth of the wood of so many kings and would afford sound sleep to दुर्योधन himself **शेषे** = शयिष्यसे (according to 'वर्तमानसामीप्ये वर्तमानवद्वा' अष्टा० III 131) **प्रयत्नपरिबोधित शेषे** really stands for शयितः प्रयत्नेन परिबोध्यसे. Thus the reading is defective. Hence **V.L** suggested is 'सुखेन शयिताश्चिरादुषसि बोध्यसे मागधैः' **V. L.** दोर्शाल्निाम् gen plr instead of दोःशालिना instr sg The instr. goes with मया, while gen will refer to वीराणा (supplied). **V. L.** व्यपैति Pr. 3rd sg for अपैतु or व्यपैतु Imper. 3rd sg. बालबोधिनी says that व्यपैतु causes प्रक्रमभङ्ग; for in the first three lines we have present tense. Hence according to it व्यपैति is better. व्यपैतु, however, appears to be more natural

P. 84 L. 3 अध्यवसितुम् wrong for अध्यवसातुम् Inf. of अधि + अव + √ सो 4 p **L. 6** °वशात and °क्षेपेण the abl. and the instr. show हेतु. **L 7** मूढ Note that अश्वत्थामन्'s polite and almost opologetic speech has been discourtously received by कर्ण who, without any provokation addresses him as मूढ. This rouses अश्वत्थामन् to fury and pours a volley of insulting terms on him. **L. 9** राधागर्भभारभूत literally we know this does not apply to कर्ण who was born of कुन्ती But this fact about कर्ण was not known to all then. Hence in the usual manner अश्वत्थामन् has used this expression and also the expression सूतापसद.

St. 35 In this stanza अश्वत्थामन् is referring to three facts which make कर्ण inferior to him The first is that of परशुराम's curse already noticed above. The second is that even now he has run away from the battle-field presumably out of fear and lastly he is born in the race of सारथिs. अश्वत्थामन् is open to none of these defects and hence superior to कर्ण who, therefore, has no business to take him so lightly

St. 36 In this stanza कर्ण is answering the first of the three factors noted by अश्वत्थामन् above. अश्वत्थामन् has mentioned a fact

which can't be denied. कर्ण, therefore, is acting like a वादिन् who when he is unable to refute an objection against his own position, tries to pick holes in the position of his adversary. Having nothing to say refutation of the fact mentioned by अश्वत्थामन्, कर्ण refers in an ungentlemanly spirit to the शस्त्रत्याग of द्रोण and accuses द्रोण of timidity. बाहुशालिना is, of course, ironical.

St. 37 In this stanza कर्ण is replying the third factor. This is a nice and spirited reply, no doubt. Particularly the second half has become almost proverbial.

St. 33 अश्वत्थामन् is in this stanza giving a reply to कर्ण's statement in st 36. कर्ण has accused द्रोण of timidity and referred in derision to his शस्त्रपरित्याग अश्वत्थामन् says whether द्रोण was भीरु or शूर the world knows and the earth knows well enough what he did in war day by day अश्वत्थामन् implies that द्रोण relieved the earth of much of her भार by slaying a large number of warriors. (cf व्यपैतु नृपकाननातिगुरुरद्य भारो भुवः st. 34d). As for the other charge, it is only युधिष्ठिर who knows why द्रोण abandoned his शस्त्र. कर्ण, timid himself, had deserted the battle-field. So what can he know about the facts behind the शस्त्रत्याग? Note that सत्यव्रतधरः is used ironically to suggest that on this occasion he did just the opposite of it.

P. 86 l. 3 विक्रमैकरसं पितरम् कर्ण uses the epithet very sarcastically as can be easily seen from the following stanza.

St 89 What कर्ण implies is that if द्रोण was really विक्रमैकरस, he would certainly not have allowed the enemy to behead him It is easy to see that कर्ण is not right here. For द्रोण had not merely abandoned his शस्त्र, he was in yogic trance so that he was quite unaware of any happenings on the battle-field at that time. कर्ण's argument holds good in the case of persons who are in a state of consciousness and not to those in sub-conscious condition like द्रोण.

St. 40 अश्वत्थामन् now tries to put an end to the discussion by might or physical force. He now refuses to discuss whether his father left off शस्त्र out of sorrow (as he thought it) or out of timidity (as कर्ण would have it). The idea of planting on the head of the opponent is अश्वत्थामन्'s favourite idea cf. st. 22d above.

P. 87 l. 3 ब्रह्मबन्धु ब्रह्मणः बन्धुः A relative of a ब्राह्मण. One who is a ब्राह्मण or who calls himself a ब्राह्मण without performing any duties of a ब्राह्मण simply on the strength of his relation to a ब्राह्मण. A ब्राह्मण only in name.

St. 41 Now कर्ण refers to अश्वत्थामन्'s caste and declares that he would not kill him simply because of his caste. But his leg he will certainly cut down. जात्या अवध्यः cf. नजातु ब्राह्मण हन्यात् सर्वपापेष्ववस्थितम् । **V. L** वेत्स्यसि is older since it is known to वामन, who explains it as वेत्सि असि वेत्सि. Pr. 2nd. Sing. of √विद् to know. असि = त्वम् (Cf असीति विभक्तिप्रतीरूपकमव्ययं त्वमित्यर्थ).

P. 87 l 7 यज्ञोपवीतं The sacred thread appears in the days of भट्ट नारायण to have been the main sign of the ब्राह्मण caste.

St. 42 In this stanza अश्वत्थामन् challenges कर्ण to take up arms and fight or bend low In the first half the reference to अर्जुन's vow to kill कर्ण which अश्वत्थामन् would falsify by killing कर्ण himself. Some critics hold the first line to contain an absolute statement meaning that अश्वत्थामन् would slay कर्ण under any circumstance. This, however, is not correct, अश्वत्थामन् makes the statement indirectly saying that he would kill him and asks him to take up arm. And then he gives him the other alternative viz. मौलो वा रचयाञ्जलिम्. For this very idea cf कातरोसि यदि वोद्गतार्चिषा तर्जितः परशुधारया मम । ज्यानिघातकठिनाङ्गुलिर्वृथा बध्यतामय-याचनाञ्जलिः ॥ रघु० XI. The interpretation that अश्वत्थामन् would slay कर्ण whether he takes up arm or folds his hands on the head is against the Hindu ideology of war.

St. 43 धीरसत्त्वैः अवज्ञया उपेक्षितानां क्रौधान्धैः अत्रासितानां च मन्दा-नाम् एषा विकत्थना भवति । [पथ्यावक्त्रम्]

If fools are connived at or not made conscious of their proper position and thus rendered nervous, they would go on bragging to any length. Hence they must be properly punished.

P 88 l. 6 मम भुजयोः अन्तरे यः निष्पेष तेन सुलभम् । असूनाम् अवसादन = मरणम् Death which can be easily had by being crushed in my arms. l 7 स्नेहेन कार्येण वा अश्वत्थामन् is quite aware of दुर्योधन's friend-ship with कर्ण and also of his need at the moment. He, therefore, refer to both these as pos-

sible motives for दुर्योधन to save कर्ण. But अश्वत्थामन् points out how both these motives are now futile

St. 44 As for friendship there is a world of difference between him (i. e दुर्योधन) and कर्ण How can then there be friendship between them As for दुर्योधन's need of the hour, अश्वत्थामन् declares that, that would be satisfied by him For he would slay both कर्ण and अर्जुन.

P. 89 L. 5 अन्यत्प्रस्तुतं etc Every warrior is at this juncture expected to fight the enemy. But कर्ण and अश्वत्थामन् are fighting with each other. This is indeed wrong Indeed, it is a calamity for the कौरव forces (स्वबल व्यसनम्) वाम पन्थाः A wrong way, untoward course of events. **L 9** स्वबलप्रधानं = कर्ण who is to be the next सेनापति as stated by दुर्योधन अकालः अप्रशस्तः or अयुक्तः कालः।

St. 45 In this stanza अश्वत्थामन् declares his resolve not to wield शस्त्र as long as कर्ण was alive and adds that दुर्योधन will discover the real strength of this dear friend of his when faced with the danger of भीम and अर्जुन roused to anger. **V L.** प्रियसखमसुं.

In this reading the intended sense is coveyed only indirectly and besides we have the awkward construction of the subject of the absolute construction occurring again as the object outside the absolute construction.

P. 90 L. 4 कुलक्रमागतम् This is very sarcastic, but true. द्रोण abandoned शस्त्र and now अश्वत्थामन् is doing the same. Thus अस्त्रपरित्याग has become कुलक्रमागत. **L. 5** अश्वत्थामन् is not less biting निष्फलत्वात् refers to the शाप of परशुराम and consequent निर्वीर्यत्व of कर्ण's आयुध (cf st. 35 a).

St. 46 In this stanza कर्ण is boasting of his prowess, stating that what his arms can't achieve no arms can achieve.

P. 90 l 10 नेपथ्ये Note again the use of नेपथ्ये by भट्ट नारायण. कर्ण has boasted and here is an occasion which will prove its worth.

St. 47 भीम in this stanza is clearly referring to the misdeeds of दुःशासन and his own प्रतिज्ञा to drink blood from his chest and openly challenging all to save him from his clutches if they can. **V. L.** भुजगोचरे with the purview or reach of my arms.

°पञ्जरे appears to be better. **V. L.** कौरवाः Voc. is here out of place, for we already have it in the prose sentence before this stanza.

P. 91 l. 6 अङ्गराज etc all these epithets applied to कर्ण are significant (साभिप्राय) and thus we get the figure परिकर. cf. उक्तिर्विशेषणैः साभिप्रायैः परिकरो मत । सा० द०

P. 92 l. 3 पवनतनय Son of the wind see note on धर्मात्मज in II. 26 above. **l. 7** एष खलु etc. अश्वत्थामन् actually sees अर्जुन showering volleys of arrows on दुर्योधन and कर्ण and conveys it to the spectators. **l. 11** अनृतमनुमतं नाम अश्वत्थामन् is a straightforward man. He forgets the insulting scene that has just preceded and proposes to hasten to दुःशासन's help even in violation of his प्रतिज्ञा for शस्त्रत्याग.

St. 48 In this stanza अश्वत्थामन् has shown his magnanimity.

P. 93 l. 1 नेपथ्ये again a peculiar use of this नेपथ्ये.

St. 49 Being prevented by अशरीरिणी वाक्, अश्वत्थामन् now remains उदासीन. But he feels pangs of conscience and he expresses his wonder as to what good he may be able to do to दुर्योधन at all, if he could not help him in such a great calamity as the slaughter of his brothers ?

ACT IV.

P. 94 l 4 बाह्वोः बलस्य अवलेपेन (गर्वेण) प्रवर्तितः (= प्रारब्धः) महासमरः (= महायुद्ध) एव दोहदं (= मनोरथः) यैः ते. This shows that the war has been commenced by those very warriors through pride of strength and hence it is extremely improper for them now to run away from it दोहदम् (दोहम् आकर्षण ददाति इति—क्षीर॰) desire. कौरवपक्षपात etc. कौरवेषु पक्षपातेन पणीकृतः प्राणा. एव द्रविणं तस्य सचयः यैः ते. प्राणद्रविण contains a रूपक. पणीकृत न पणः अपण॰, अपणः पण. कृतः पणीकृत॰ ॥ (अभूततद्भावे च्वि॰). **l. 5** निहत etc. निहतस्य दुःशासनस्य पीतावशेषेण शोणितेन स्नापितस्य बीभत्सवेषस्य च वृकोदरस्य दर्शनात् यद् भय तेन परिस्खलन्ति प्रहरणानि (=आयुधानि) येषा तानि. This is nominative to be construed with संस्तभ्यन्ताम्. **l. 6** प्रद्रवन्ति nom. plr. of प्रद्रवत् (n.) Pr. Part. of प्र + √ द्रु to run away. This speech (of कृप from behind the curtain) serves to convey to us what has happened on the battle-field after कर्ण and दुर्योधन went there to save दुःशासन towards the close of the last act **l. 8** धवल etc धवलैः चपलैः च चामरैः चुम्बिताः कनककमण्डलवः (golden pots kept in the रथ's as an auspicious thing) यस्य तेन (रथेन). वैजयन्ती a banner. Every warrior had on the flag over his रथ some distinctive sign so that he could be discerned even from a distance Very often warriors were named after this factor cf कपिध्वज (= अर्जुन). **l. 10.** शरवर्षेण स्तम्भितः परचक्रस्य (कर्तरि षष्ठी) पराक्रमस्य प्रसरः येन तथाभूतः (कृप).

P. 95 l. 1 किरीटिना etc. This shows that कर्ण is still fighting and कृप has gone to his help. **l. 3** कार्मुक bow. कृपाण sword. तोमर javelin. शक्ति a kind of missile. पाण्डवपक्षपातिनः Note that warriors on even पाण्डव's side were frightened at भीम's बीभत्सदर्शन. He has, therefore, to proclaim his identity which he does in the following lines. **l. 6** स्तोकावशिष्ट॰ Now दुर्योधनस्य गदया ऊरुभङ्गः is what remains to be achieved. द्यूतनिर्जितो दासः This is ironically said. पार्थमध्यम. पृथा had three sons, of whom भीम was मध्यम. Hence पार्थमध्यम rightly applies to भीम.

St. 1 भीमसेन in this stanza is proudly declaring his heinous deed of drinking blood from दुःशासन's chest. The shocking effect of this declaration of भीम is slightly lessened when we

remember the संविधान which हिडिम्बा had assigned to the राक्षस (see p. 61 l 3f). कोष्णम् luke warm Formed according to the सूत्र 'कवं चोष्णे' अष्टा० VI 3. 107 (उष्णशब्दे उत्तरपदे को कव का च वा स्यात् कवोष्णम्। कोष्णम्। कदुष्णम्। सि० कौ०) जीवतः एव This exhibits the formidable nature of भीम's feat. तीक्ष्णैः करजै (नखै) क्षुण्णात् (विदारितात्) From the chest torn asunder with his sharp nails. V. L. for चतथा (line 2) मृषतः (from √मृष्) tolerating or मिषतः (from √मिष्) looking (i. e. helplessly). These become redundant when we have प्रत्यक्षम्.

P. 96 l 1 कौरवराजपुत्र० कौरवराजपुत्रा एव महावनं तस्य उत्पातः (=उत्पातभूतः) मारुतः (=वातः) Portentous wind indicating the annihilation of the great forest in the form of कौरव princes. मारुति मरुतः अपत्यं पुमान् Name of भीम who was of कुन्ती through the charm sacred to वायु. See note on धर्मात्मज above. Here we have a परम्परित रूपक. l. 3 अनार्य m. and n cf नृशंस m and n. above. l. 4 सरसीसरोज etc सरस्याः सरोजाना (कमलाना) विलोलनेन (=चालनेन) सुरभिः शीतलः च यः मातरिश्वा (=वायु) तेन सवाहितानि (=चालितानि) सान्द्राणि (dense) किसलयानि (foliage) यस्य तथाभूतः. मातरिश्वा (मातरि i. e. खे श्वयति i. e. संचरति इति) Wind l. 5 विश्रामसूरिय is a misprint for विश्रामभूमिरियम्. The सूत्र 'नोदात्तोपदेशस्य मान्तस्याचमेः' अष्टा० VII. 3. 34 does not allow वृद्धि in the case of roots ending in अम्. Hence the correct form from वि = श्रम् would be विश्रम (and not विश्राम) though विश्राम has been very widely used by Sanskrit writers It is thus, as वल्लभदेव declares it, a प्रमादज पाठ (or an अपाणिनीय पाठ as राघवभट्ट would have it). An attempt to justify it on the strength of the सूत्र 'प्रज्ञादिभ्यश्च' अष्टा० V. 4 38 by the addition स्वार्थे अण् (cf. प्रज्ञ, प्राज्ञ, so श्रम्, श्राम) is not satisfactory. For this word is not included in the प्रज्ञादिगण in the गणपाठ, nor is that गण declared to be an आकृतिगण (i. e. an enumeration which is by no means exhaustive). It is possible to have the form on the basis of चान्द्र व्याकरण which allows वृद्धि optionally l. 8 लूनकेतुः We know that the केतु of दुर्योधन's रथ was broken by भीषण मरुत्. It appears he had not cared to repair or replace it. L. 10 दर्शनात् and त्रासेण the abl. and instr. are in the sense of हेतु according to the सूत्र 'विभाषा गुणेऽस्त्रियाम्' अष्टा० II. 3. 25. (विभाषेति योगविभागादगुणे स्त्रियां चक्वचित्। सि० कौ०)

St. 2 In this stanza the सूत is referring to the working of misfortune upto now and declares that it has not had yet its

desires fulfilled. दत्त्वा द्रोणेन etc. cf दत्त्वाभयं सोऽतिरथः etc. III. 28 said by दुर्योधन. क्रूर etc This line has an उपमा. दु:साध्यामप्यरीणां etc. Natural construction here is to take दैव as the subject of पूरयित्वा and connect the line with the last line. But some take भीमसेन as the subject of पूरयित्वा and connect it with the second line (समरेऽरीणा पुरो दु साध्यामपि प्रतिज्ञा लघुमिव पूरयित्वा भीमसेनेन हरिण, इव क्रूरं कर्म कृतमिति योजना । बाल०) This construction, however, is not acceptable for three reasons · (i) Thus the sentence will not be complete in श्लोकार्ध as it should be Cf. 'नार्धे किंचिदसमाप्तप्राय वाक्यम्' वामन quoted in बाल०; (ii) The word पुर will have to be taken as अध्याहृत after अरीणाम्; and (iii) Since the प्रतिज्ञा and the क्रूरं कर्म are the same, the use of absolutive will be unjustified. कुरुकुलविमुखम् जग० explains this differently construing it predicatively. Thus the fourth line according to him means· Thus though दैव is apparently सकाम (= पूर्णमनोरथ) as far, yet it has not yet turned its face away from the कुरुकुल. The implication is that दैव is still going to do some thing further This is accepted by the बाल० also Cf. पूरयित्वा सकामं (= पूर्णमनोरथमिव) दैवम् एतावता अपि कुरुकुलविमुख (कुरुवशतः पराङ्मुख) न इति अहं मन्ये । इतोऽप्यपरमनिष्ट किमपि कुरुकुले विनिपातयिष्यति दैवमिति सभावयामि इति भावः।. V. L. कुरुकुलनिधने is to be construed with सकामं न. This reading, however, is very lame. V. L. तृणमिव for लघुमिव is not good , for तृण has nothing to do with पूरयित्वा.

St 3 This stanza has a fine simile graphically describing the present condition of कुरुकुल where all but दुर्योधन are slain. It is highly pathetic

St 4 अक्षतस्य गदापाणेः सशयम् अनारूढस्य भीमसेनस्य एषा अपि प्रतिज्ञा त्वया पूर्यते । [पथ्यावक्त्रम्]

This is said by the सूत who finding दुर्योधन not recovering as yet thinks that he is dying somuch so that भीमसेनs प्रतिज्ञा to kill दुर्योधन also is automatically fulfilled by दैव here. And this has happened without भीम taking up his mace and running for the risk of war.

P. 97 l. 12 Note that दुर्योधन merely heard the last words of सूत and construed them with दुःशासनवध.

P. 98 l. 4 मनोरथं च The horses are now unable to accomplish your heart's desire (viz. दुःशासनपरित्राणम्) also. **l. 5** कृतम् etc.

अथवालमिदानीं मम रथप्रतीक्षया p. 63 l. 10 above. **l. 7f.** This shows दुर्योधन's self-confidence and fearless spirit. Note that विमर्द and संघट्ट are tautologous.

St. 5 दुर्योधन here points out that the सूत should direct the रथ to the battle-field out of क्रोध or करुण or लज्जा for what is happening. But instead of doing that he is preventing even दुर्योधन from going there! The last line may be read with प्रश्नार्थे काकु or as a mere assertion.

P. 99 l. 1 सपूर्णप्रतिज्ञेन etc. Note that though the सूत knows that भीम has fulfilled his vow (cf. st. 2 b above), he does not say it bluntly. Hence this construction. **L. 4** अरातिकुलगजघटामृगेन्द्र This is a परम्परितरूपक.

St. 6 दुर्योधन in pathetic terms is mourning the loss of दुःशासन who was not allowed to enjoy pleasures of life, was asked to commit अविनय and yet not afforded protection by him, his elder brother. वृथा अग्रजेन Here दुर्योधन is indirectly suggesting the duty of an elder brother towards his अनुजs. This he has not been able to do and hence he is अग्रज to no purpose. अविनय is, of course देवीकेशाम्बराकर्षणम् (cf P. 156 L. 10).

St. 7 दुर्योधन now realises what has happened and in this stanza blames the सूत for having saved his life at the cost of दुःशासन. उपहार An offering, बलि.

P. 100 L. 4 इषुतोमर etc. इषु, तोमर, शक्ति have been mentioned above. प्रास a spear has been added to the list here. **L. 6** विरूपम् Improper, अननुरूपम्.

St. 8 In this stanza दुर्योधन is referring to what might have happened if the सूत had not driven the रथ off the battle field. भीम, then would have turned to दुर्योधन. Then he would have recovered by the blows of his mace; and would have slain दुर्योधन or vice versa there and then. This would have been more liked by दुर्योधन

St. 9 Here in a mood of utter despair दुर्योधन expresses his readiness to die, but not at the hands of भीम. For now that all his relatives (or brothers are slain, what does he care for राज्य or जय? cf भ० गी० I. 32-33).

P. 101 L. 3 V L. शरप्रहारव्रणबद्धपट्टिकालङ्कृतकायः can't be accepted. सुन्दरक has come direct from the battle-field with a message from कर्ण and hence it is impossible that he has his wounds dressed Note that while सुन्दरक is having this speech दुर्योधन is in his mood of despair and the charioteer is, therefore, simply gazing at him with great concern. l 7 घनसन्नाह etc घनस्य सनाहस्य जालैः दुर्भेद्यानि मुखाणि येषा तथाभूतैः कङ्कवदनैः. सनाह (from सम्+नह् 4 P) Armour कङ्कवदन pincer. शल्यानि darts.

P. 102 l 1 अतिकरुणं extremely pathetic. This is an instance of the rule विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ. This refers to a वीरवधू following her husband in his death and वीरमाता following suit. अनुम्रियते भट्ट नारायण mentions this अनुमरण without any word against it. कालिदास, बाण and even भवभूति refer to it but with a pinch of salt. The two former declare that it can't lead to union of the two persons. भवभूति while granting it adds that at least sorrow is assuaged therby and that itself is the good of अनुमरण. Cf. रुदता कुत एव सा पुनर्भवता नानुमृतापि लभ्यते। परलोकजुषा स्वकर्मभिर्गतयो भिन्नपथा हि देहिनाम्॥ रघु० VIII. ; यदेतदनुमरण नाम तदतिनिष्फलम्।... स्वार्थ एवायम्, असह्यशोकवेदनाप्रतीकारत्वादात्मन । कादम्बरी; and सगमाः कर्मणा भेदाद् यदि न स्यान्न नाम सः। प्राणाना तु परित्यागे सतापोपशमः फलम्॥ मालती० X. 7. रक्तांशुकनिवसना and समग्रभूषणा show how the woman equipped herself for अनुमरण. l. 3 जन्मान्तरे means अन्यस्मिन् जन्मनि. Hence अन्यस्मिन् appears to be redundant. l. 10 एकादशानां etc. This sentence is highly pathetic. It is an irony of fate that even such an illustrtious personality as His Majesty दुर्योधन should have to be search for, and that even after search his whereabouts should not be known ! ज्येष्ठो भ्रातृशतस्य the eldest of (i. e. among) the hundred. The कौरवs including दुर्योधन were a hundred in number.

P. 103 L 3 तस्य खल्विद etc. what is described as irony of fate in the previous sentences is, in fact, the ripe fruit of the misdeeds of दुर्योधन himself. It is not therefore, right to blame fate for it. The whole sentence ia a full-drawn metaphor with all its उपमानs mentioned. Hence it is a साङ्ग समस्तवस्तुविषय रूपक L. 7 लूनकेतुवशः रथ. the breaking of the flag staff by the wind has here proved useful for indentification of दुर्योधन.

P. 104 L. 1 प्राकृतपुरुषः an ordinary man, पृथग्जनः

P. 105 L. 8 धौरेयाः Horses Formed according to the सूत्र 'धुरो यड्ढकौ' अष्टा० IV. 4.77 by adding यक् (=य) to धुर. By adding ढक् to it we get धौरेय Both mean a horse **L 9** The play on रथ and मनोरथ has already occurred at p 98 L. 3 f

P 106 L 1 देवस्य मुकुट etc. This is only a compliment paid by सुन्दरक to दुर्योधन. What he means is I am so glad to have found you out at last that I am relieved even of the wounds received in the war. **L 2 अस्ति** is mere वाक्यालङ्कार, used to begin a narration. For such use of अस्ति cf.

L. 10 अविज्ञात etc. अविज्ञातौ सवानमोक्षौ यथा स्याता तथा निक्षिप्तः शरा. एव धारावर्षः, सः अस्ति अस्य इति. कर्ण discharged arrows in such quick succession that it could not be seen when he took the arrow from the quiver, put then to the bow and discharged it. This idea is otherwise stated as विस्फुरितमण्डलचापचक्रम् (II. 26.) above Again note that this expression goes against the maxim न कर्मधारयान्मत्वर्थीय बहुब्रीहिश्चेन् तदर्थप्रतिपत्तिकर · **L 11 मध्यमपाण्डवः** the expression पार्थमध्यम very well applies to भीमसेन as we have seen above. मध्यमपाण्डव, however, is not quite correctly applicable to him. पाण्डवs are five and hence मध्यमपाण्डव would strictly speaking be अर्जुन, the 3rd पाण्डव. The credit or descredit of using this term to refer to भीमसेन belongs to भास who long before भट्ट नारायण has not only used the expression several times, but even named a play after him मध्यमव्यायोग Cf V. 30.

P. 107 l. 6 उभयबल etc. As the two forces clashed against one another columns of dust rose and it was dark everywhere. This darkness was enhanced or deepened by the scattered mass of elephants lying all around. Thus darkness was spread and the sky was clouded by it. **l. 12 आच्छोटन** letting off. **l. 16 सिंहनाद** War-cry. Cf. 'क्ष्वेडातु सिहनाद. स्यात्' अमर० (सिंहानामिव नदनं भटाना सिहनाद. । क्षीर०). **अन्योन्यमुक्त** etc. This again is another instance of a साङ्ग समस्तवस्तुविषय रूपक.

P. 108 l. 6 भ्रातु परिभवशङ्किना This is an instance of a सापेक्ष समास, भ्रातुः being connected with परिभव alone **l 7** वज्रस्य निर्घातस्य च य निर्घोषः तद्वद् विषम रसितं (=गर्जन) यस्य तथाभूत ध्वजाग्रस्थित महावानरः (= मारुतिः) यस्य असौ At the top of the banner of which there was मारुति whose rumbling is as ferocious as the thundering of thunderbolt and storm. **तुरङ्गमसंवाहन** etc. तुरङ्गमाणा संवाहने व्यापृतस्य वासुदेवस्य

ये शङ्खचक्रासिगदालाञ्छिताः चत्वारो बाहुदण्डाः तै दुर्दर्शनः Which was hard to look at owing to the four strong arms marked with शङ्ख etc. of Lord कृष्ण who was engaged in directing the horses. कृष्ण had four hands (at the most) Now if he was directing the horses, it is impossible to believe that he was carrying these emblems of his in his hands. आपूरित etc आपूरितस्य पाञ्चजन्यस्य देवदत्तस्य च यत् तारं रसित(=निनादः) तस्य प्रतिरवेण (=echo) भरितानि दशाना दिशाना मुखानि एव कुहराणि येन तथाभूत । cf. पाञ्चजन्य हृषीकेशो देवदत्त धनञ्जयः।...... . शङ्खान् दध्मुः पृथक्पृथक् ॥ स घोषो धार्तराष्ट्राणा हृदयानि व्यदारयत्। नभश्च पृथिवीं चैव तुमुलो व्यनुनादयन् ॥ भ० गी० I 15.19.

P. 109 l 1 विगलितं It may be observed that this dropping of his रत्नशीर्षक is an ill omen to वृषसेन, who, of course, not caring for the ill omen as such, throws away the रत्नशीर्षक and hastens to his father's aid **l. 2** रत्नशीर्षक jewelled helmet. **l. 3** आकर्णम् आकृष्टा कठिनस्य कोदण्डस्य (bow) जीवा (string) येन. **l. 8** आगच्छता एव तेन By him as soon as he arrived there विदलितासिलतां० विदलिताः (broken to pieces) या. असिलता. तद्वत् श्यामलाः स्निग्धाः च पुङ्खाः येषा तैः (with arrows) which were dark and greasy like pieces of broken swords. This is a वादिलुप्ता उपमा. **l 9** शाणशिलाया निशितः श्यामलाः शल्यबन्धा येषा तैः whose darts were dark and sharpened on the whetstone. **l 10** शल्यबन्ध = शल्य m n कुसुमित इव तरुः An उपमा। कुसुमानि सजातानि अस्य इति। (तदस्य सजात तारकादिभ्य इतच्' अष्टा० V. 2 36) शिलीमुखैः शिली मुखे यस्य स An arrow शिली = a dark, a sharp point.

P. 110 l. 1 भल्लबाण A crescent shaped arrow. (भल्लसंज्ञकः बाणः) **l. 4** उद्दीपितकोपोपरक्त० उद्दीपितः यः कोपः तेन उपरक्त यत् मुखमण्डलं तत्र विजृम्भितेन भ्रुकुटिभङ्गेन भीषणः तेन who was terrific with the frown appearing on his round face covered by (or reddened by) excited anger. In this expression the words उपरक्त and मण्डल are charged with other significance. मण्डल and उपरक्त suggest the idea of चन्द्र and राहु (उपरक्त = eclipsed). Thus here we get an implied रूपक cf. अत्र मण्डलपदं मुखस्य चन्द्रसादृश्यमुपरक्तपदं च कोपस्य राहुसादृश्यमभिव्यञ्जयति। बालबो० **L. 6** श्रुतिपथ etc. श्रुतेः पन्थाः (श्रुतिपथः according to 'ऋक्पूरब्धूःपथामानक्षे' अष्टा० V 4. 74) तस्मिन् कृतः प्रणयः यैः तैः who made love to the region of the ear i. e that touched the ear, or were drawn as far as the ear न पुन etc. This shows that वृषसेन was a well disciplined boy. He would not utter a word against an elderly person. **L 11** जीवाशब्दनिर्जितवज्रनिर्घातघोषेण Here the उपमान viz.

निर्घोष of वज्र and निर्घात is vanquished by the उपमेय viz °जीवाशब्द. Hence the figure is व्यतिरेक which is defined as उपमानाद् यदन्यस्य व्यतिरेकः स एव सः । का. प्र० X.

P. 111 L. 1 शिक्षाबलानुरूपम् शिक्षायाः बलस्य च अनुरूपम् cf. कृत्वा शरीरपरिणाहसुखप्रवेशं शिक्षाबलेन च बलेन च कर्ममार्गम्। मृच्छ० III. **L. 6 अविभाविततूणीरमुखधनुर्गुण** etc. न विभावितानि (=noticed) तूणीरमुखे-धनुर्गुणे च गमनागमनानि यस्य तथाविधं शराणा सन्धाने मोक्षे च चटुलं करतलं यस्य the idea in this expression is the same as विस्फुरितमण्डलचापचक्रम् (II. 26.) and अविज्ञातसंधानमोक्षनिक्षिप्तशरधारावर्षिणा (p. 106 l. 10).

P. 112 l. 2 अवधीरित etc. अवधीरित सकल राज्ञां धानुष्काणा (=धनुर्धराणा) च चक्रं येन तथाविधेन पराक्रमेण शालते इति तस्य धानुष्क (an archer) is derived from धनुष् with the addition of ठक (=क) according to the सूत्र 'प्रहरणम्' अष्टा० IV.4 57 तदस्येत्येव। असिः प्रहरणमस्य आसिकः। धानुष्क । सि० कौ०). l. **2** सङ्कट Conflict, mixture. l. **3 निपतिता शरणपद्धति** etc. Here निपतिता, the धर्म (the common क्रिया) of शरपद्धति (प्रकृत) and दृष्टि (अप्रकृत) is mentioned only once. Hence here the figure is दीपक which is defined as 'सकृद् वृत्तिस्तु धर्मस्य प्रकृताप्रकृतात्मनाम्। सैव क्रियासु बह्वीषु कारकस्येति दीपकम् ॥' का० प्र० l. **10 अमर्षितः** अमर्ष सजातः अस्य इति according to the सूत्र 'तदस्य सजात तारकादिभ्य इतच्' अष्टा० V. 2. 36 l **11 नरेन्द्रलाञ्छने** राजचिह्नभूते, which was an emblem of royalty l **12 शिलीमुखानां आसारः** Volley of arrows. **समं व्यापारितः** discharged simultaneously. Here the discharging is really not simultaneous and is yet stated to be so Thus is established सबन्ध between समत्व and व्यापार where it does not exist. Hence the figure is असम्बन्धे सम्बन्धरूपा अतिशयोक्ति. Cf. भेदेऽप्यभेदः सम्बन्धेऽसम्बन्धस्तद्विपर्ययौ। कार्यकारणयोर्यश्च पौर्वापर्यविपर्ययः। विज्ञेयातिशयोक्तिः सा ॥ सा० द० X.

P. 113 l. 1 विरथः : विनष्टः रथः यस्य सः. **लूनगुणकोदण्ड.** whose bow (कोदण्ड) and string (गुण) are cut off. Note that अर्जुन is described as showing his arrows on धनुष् and जीवा (bow-string) separately. **परिभ्रमणमात्र०** परिभ्रमणमात्रेण व्यापारेण प्रतिषिद्धः शरसपातः येन. l. **2 मण्डलानि विरचयितुं प्रवृत्तः** He began to describe circles. It is not quite clear how वृषसेन could ward off the volley of arrow by mere परिभ्रमण. Possibly it means that he avoided being struck by them with his quick movements. And for these movements naturally he had to go round and round. **VL मण्डलाग्रेण विचरितुं प्रवृत्तः** He went about with his sword (मण्डलाग्र) which would help him to ward off शरसंपात by cutting of the arrows It may be observed, however, that भरत has devoted two अध्यायs (10–11) of his नाट्यशास्त्र

to an exposition of चारी's and मण्डलs in connection with युद्ध. Perhaps भट्ट नारायण has these अध्यायs in view when he writes these expressions. l 8 आयोधितुं V. L. आयोद्धुं would be more correct. l. 13f तातस्य अधिक्षेपे मुखर Note that वृषसेन in the beginning (p. 110 l. 6) did not speak any insolent word to अर्जुन. Now, however, he seems to be irritated and hence this mode of address. मध्यमपाण्डव here अर्जुन to whom the term literally applies. See P. 106 l. 11 where it is used for भीम, and p. 117.12.

P. 114 l. 4 मुग्ध: स्वभावः तस्मिन् Inspite of his simplicity. Or it may be taken as a भावप्रधानो निर्देश· and paraphrased by मुग्ध स्वभावत्वेऽपि though having मुग्ध स्वभाव. V. L मुग्धस्वभावस्यापि is better because it is very easily construed with बालस्य l. 6 समवधूय abs. of सम् + अव् + √धू To shake off. l 2 रथोत्सङ्ग = रथोपस्थ of the भ० गीता. l. 7 क्रणत्कणक etc This is a fine description of the शक्ति. शक्ति was a spear or javelin commonly used by a car warrior. It was made of iron and was plated with gold ;and adorned with bells. (Art of War in Ancient India, P. 15) l 15 विगलितं etc. This is a fine instance of दीपक अलङ्कार. The धर्म viz. विगलनक्रिया, which is common to धनुष् and उत्साह (प्रकृत) and बाष्पसलिल (अप्रकृत), is mentioned only once. def 'सकृद्वृत्तिस्तु धर्मस्य प्रकृताप्रकृतात्मनाम्' का० प्र० X. Use of प्रेक्ष्य here goes against the rule 'समानकर्तृकयोः पूर्वकाले.' l 16 हसित च etc. This is a very effective description of the effect with the sight of that dazzling शक्ति had in various quarters. This may be taken as a fine instance of समुच्चय (the second variety) which is defined by मम्मट as 'स त्वन्यो युगपद् या गुणक्रियाः' का० प्र० X.

P. 115 l 6 सिंहनादम् adv going with विनादितम्. सिंहस्य नाद इव नादो यस्मिन् कर्मणि तद् यथा तथा. It is also possible to explain सिंहनादं as a कर्तरिणमुल् according to the सूत्र 'उपमाने कर्मणि च' अष्टा० III. 4 45 (चात् कर्तरि। घृतनिधाय निहितं जलम्। घृतमिव सुरक्षितमित्यर्थं । अकजनाशं नष्टः। अजक इव नष्ट इत्यर्थ । सि० कौ०). In that case this would be an instance of वादिलुप्ता (कर्तरि णमुल्गा) उपमा. cf. वादेर्लोपे समासे सा कर्माधारक्यचि क्यङि। कर्म कर्त्रोर्णमुलि च। का० प्र० X. l. 6 क्षुरप्र A kind of arrow अर्धपथे अर्धं पथः according to the सूत्र 'अर्धं नपुसकम्' which admits एकदेशि समास like this only with अर्ध n. and ऋक्पूरब्धूपथामानक्षे' which lays down the change of पथिन् into पथ at the end of a compound l 8 भागीरथीव etc. An उपमा based on the story of god शिव (विषमलोचन) obstructing the गङ्गा in his जटाजूट as she descended from heaven

and then letting it flow in three streams. It is from this circumstance that गङ्गा is also known as त्रिपथगा or त्रिस्रोतस्. It may be noted that this उपमा shows the ease with which वृषसेन cut off the शक्ति into three pieces विषमाणि लोचनानि यस्य स i.e. god शिव who has विषम (i e. three which is an uneven number as opposed to the usual number two which is सम) eyes. This fact has been often poetically utilised in Sanskrit literature. Cf 'हरवन्न विषमदृष्टिः or समदृष्टिर्विषमेक्षणोऽपि सन्' l 13 सिद्धचारण etc. सिद्धs and चारणs are two classes of semi-divine (or divine) beings. Cf विद्याधराप्सरोयक्षरक्षोगन्धर्वकिन्नरा । पिशाचो गुह्यकः सिद्धो भूतोऽमी देवयोनयः ॥ अमर० These are often described as showing flowers from heaven to congratulate warriors on the fields on their excellent performances Cf स्वर्गापगासलिलसीकरिणी समन्तात् सौरभ्यलुब्धमधुपावलिसेव्यमाना । कल्पद्रुमप्रसववृष्टिरभून्नभस्त शभोः सुतस्य शिरसि त्रिदशारिशत्रो ॥ कु० स० 17 53. l. 6. 14f. भो वृकोदर etc. This was possible only in ancient India which had its own ideas about warfare.

P. 116 l. 12 अधोक्ते etc भट्ट नारायण has rightly made सुन्दरक blush here when he repeats the words of अर्जुन. This has given him an opportunity to break the long narration of सुन्दरक. It is intriguing to study how long narrations in Sanskrit plays are intercepted suitably by several devices.

P. 117 l 2 अविनयः एव नौः तस्याः कर्णधारः An instance of परम्परितरूपक. This shows that according to अर्जुन, कर्ण was at the root of all the immodest act committed by दुर्योधन. भट्ट नारायण, we know, has depicted कर्ण in very bad light in Act III. This epithet as applied to कर्ण by अर्जुन, though not in keeping with the account as we get it in the महाभारत, is yet consistent with the view that भट्ट नारायण seems to have about कर्ण. परोक्षम् at (my) back (अक्ष्योः परम्) formed according to the वार्तिक 'प्रतिपरिसमनुभ्योऽक्ष्णः' (यस्येति च । प्रत्यक्षम् । अक्ष्णः परमिति विग्रहे समासान्तविधानसामर्थ्याद्व्ययीभाव. । परोक्षे लिडिति निपातनान् परस्यौकारादेशः । परोक्षम् । सि० कौ०) with this explanation of भट्टोजी cf 'परोभावः परस्याक्षे परोक्षे लिटि दृश्यताम् ।उत्वं वादेः परादक्ष्णः सिद्ध वास्मान्निपातनात् ।' given by पतञ्जलि in his महाभाष्य) l 3 युष्माकं प्रेक्षमाणानाम् genitive absolute according to the सूत्र 'षष्ठी चानादरे' अष्टा० II 3-38 l. 4 स्मर्तव्यशेषं करोमि This is a fine instance of पर्यायोक्त which is defined as 'पर्यायोक्त विना वाच्यवाचकत्वेन यद्वचः' का० प्र० X. I shall kill. l. 5 कालपृष्ठ This is the name of कर्ण's bow. l. 13 अङ्गराज etc. The simple idea is that अर्जुन discharged two rows of arrows

one on कर्ण and other on वृषसेन in such quick succession that they appeared like two rivers; and just as rivers rub against (and consequently break down) the bank similarly these volleys of arrow clashed against the रथs of two warriors, which were about to be shattered Here we have a fine रूपक. कूलङ्कष is formed according to the सूत्र 'सर्वकूलाभ्रकरीषेषु कष' अष्टा॰ III 2 42. l 15 दुराचार: It is rather audacious on the part of सुन्दरक to talk of अर्जुन like this.

P 118 l 4 तार रसितम् इव य ज्यायाः निर्घोषः तेन केवलेन विज्ञातः बाणवर्षं यस्य तथा भूतेन. This corresponds to अविभाविततूणीर etc. (p. 111 l 6), अविज्ञातसंधान etc (p. 106 l. 10), **l 5** पत्त्रिभिः with arrow. **V. L** गाण्डीवताररसितगोधानिर्घोषदुर्विज्ञातबाणवर्षेण means the same thing गोधा = धनुर्गुणाघातवारणाय प्रकोष्ठे बद्धा चर्ममयि पट्टिका a leather strap fastened on the elbow as protection against the stroke of the bow-string This गोधा can't have any निर्घोष, and again the subject of दुर्विज्ञात (viz जनै.) is wanting. Hence this reading is not acceptable. **L 12** अतिक्रान्ते etc. contains three absolutes to be read with समुत्थितः etc भट्ट नारायण has conveyed the news of वृषसेन's slaughter very effectively here.

P. 119 L 2 प्रेक्षे = प्रेक्षे. Here we have a graphic description of वृषसेन as he lay slaughtered in his रथ The figure is स्वभावोक्ति. **L. 3** स्वर्गप्रभ्रष्टमिव सुरकुमारम् is an उत्प्रेक्षा. **L. 7** अल श्रुत्वा Here abs. is rightly used according to the सूत्र 'अल खल्वोः प्रतिषेधे' अष्टा॰ III. 4. 18 **L 8** राधेयकुलप्ररोह an instance of परम्परितरूपक.

St 10 दुर्योधन in this stanza is describing the face of वृषसेन. The first half describes it as it generally looked and the third line contains an adj. describing the condition at the moment. पर्याप्त॰ (i) Having long (पर्याप्त) eyes; (ii) A whose sight the eye is satisfied (पर्याप्त = तृप्त) प्राणापहार etc प्राणापहारे-परिवर्तिता दृष्टि. यस्य तत्. दृष्टि (= eyes) was turned (परिवर्तिता) by वृषसेन out of the pangs of death or it was directed towards (परिवर्तिता) कर्ण for help. The former is more natural (दृष्टि may mean *sight* (दर्शनम्) and the whole expression would mean 'whose sight was changed (and has become ghastly). This also is rather far-fetched आननपङ्कजम् आनन पङ्कजम् इव (and not आननमेव पङ्कजम्) in view of the epithets पर्याप्तनेत्रम् etc

P 120 L 2 पुण्यवन्तो हि etc This statement appears to be विरुद्ध on the face of it. But the विरोध is explained by the statement of दुर्योधन in the following stanza. What means is: 'All my

brothers are slaughtered in my very presence; and my heart is so much labouring under the insults that owing to the very extremity of that anguish my heart has lost all capacity to feel pain or sorrow. I am so unfortunate that I can't feel any pain or sorrow now. It is only those, who are less unfortunate than I, that can feel दु ख and व्यथा. Thus the expression पुण्यवन्तः is to be understood relatively and indirectly to mean 'who are less unfortunate' or 'who are more fortunate' (of course, than दुर्योधन). प्रत्यक्षं see note on परोक्षम् above.

P. 120 l. 11 अन्तरितः p.p p of अन्तरयति demon from अन्तर according to the 'कर्तृकरणाद्धात्वर्थे'.

P. 121 l. 2 कूबर pole, axale **l. 5** परिवर्तित रथ It should be noted that परि + √वृत् (caus) when used with रथ as its object means 'To turn up'. Before the persons in the car alight the horses or the bulls are unyoked and the yoke is raised up or down so that the inmates of the car can easily walk out of it. This unyoking of the horses or bulls and raising up (or lowering down) of the yoke is what is denoted by the expression परिवर्त and √वृत् with परि. This परिवर्तन, it is clear, must precede अवतरण and not follow it. For this sense of परि + √वृत् read. चारुदत्तः—वर्धमानक परिवर्तय प्रवहणम्। सखे मैत्रेय, अवतारय वसन्तसेनाम्। मृच्छ०, and चन्दनकः—अरे, उन्नामय धुरम्। This is चन्दनक ordering स्थावरक when he wants to get into the प्रवहण to inspect it. And when चेट has done it, चन्दनक gesticulates mounting into the प्रवहण. This shows that परिवर्तन was done to enable persons either to get into the cart or to get out of it. It does not mean *change*. It is, therefore, wrong to translate परिवर्तितः as changed. **l. 9** This was the usual way of sending messages or letters from the battle-field where writing material would not be at hand.

P 122 l 2 एतदन्तम एतत् अन्ते यस्य तद्यथा स्यात्तथा. This may be construed with आलिङ्ग्य or विज्ञापयति or both and means 'for the last time'. **l. 3** यथा that (कीं in मराठी)

St. 12 The first two lines describe how दुर्योधन respected and esteemed कर्ण and in the last two कर्ण is requesting दुर्योधन not to pin his hopes on him any further since he has proved himself unworthy of such confidence by not killing the slaughterer of दु.शासन so far. जेयाः to be vanquished. From जि (and also क्षि) we have two pot pass participles जय्य (जेतु शक्य) and जेय (जेतु योग्य [क्षय्य and क्षेय] cf. 'क्षय्यजय्यौ शक्यार्थे' अष्टा० VI. 1-81 (यान्ता-

देशनिपातनार्थमिदम्। क्षेतु शक्य क्षय्यम्। जेतु शक्य जय्यम् शक्यार्थे किम् क्षेतु जेतु योग्य क्षेय पाप जेय मनः। सि० कौ०) भुजयोर्वीर्येण बाष्पेण वा Any way you can.

P. 122 l. 8 भ्रातृशतवध० शत here stands for ninetynine. **l. 9** घट्टयसि strike, डिंवचणे in मराठी cf 'सुप्तसर्प' इव दण्डघट्टनात् रोषितोऽस्मि तव विक्रमश्रवात्' रघु० XI किमारम्भ कः आरम्भ यस्य तथाभूत। **l. 10** अपनीतशरीरावरण Removing his armour. cf.

St. 13 In his stanza दुर्योधन explains what he would like to do before dying and expresses his desires that कर्ण and he would do all this together अशिवं सलिलम् = निवापाञ्जलि, obsequial water. मन्त्रिभिश्चारिभिश्च Together with our counsellers and also enemies. The implication is that before they die they would inflict heavy loss on the enemies also. अपुनर्भावि गाढोपगूढं कृत्वा This is the same as एतदन्तम् आलिङ्ग्य दुःखितौ निर्वृतौ च pained and glad both at the loss of brothers and relatives and at the (partial) losses of the enemies respectively दुःखित is formed from दुःख with the addition of इतच् (= इत) according to the सूत्र 'तदस्य संजात तारकादिभ्य इतच्' अष्टा० V 2.36 **l. 7** अथवा Note that दुर्योधन has sent a message of शोक as well as निर्वाण (pleasure). Now he changes his mind and says that he has no reason to send a message of sorrow to कर्ण. This change in दुर्योधन's thought is reflected in अथवा

St. 14 This stanza explains why दुर्योधन thinks that he should say nothing as regard शोक. न ते पुत्र and न मे अनुजः can be understood in two ways : (i) Not your son (i e He is a son to me also) similarly not my brother (i. e. he is a brother to you also). We are so much one with each other that we can't speak in terms of ते and मे. If such is the अभेद between us, how can I send a message concerning शोक to you ! (ii) He is not your son (i. e. He was too good for you and hence was called away by god). 'Not my brother' also can be similarly explained. Therefore, there is no reason for शोक at all. For death of वृषसेन, because he did not belong to you, does not constitute a loss to you Then where is the need that I should send a message of consolation to you ! Similarly death of दुःशासन does not constitute a loss to me. Hence you also have no reason to try to compose me. Note that here no consolation should be sent by दुर्योधन and कर्ण to each other, not because both are equally labouring under grief, but because there is no grief at all and hence no occasion for condolence

message. For grief would arise only if one loses some one belonging to him or her But दुर्योधन and कर्ण have not lost any one belonging to them as shown above. This second interpretation is better

P. 124 L. 7 दर्शनं परिहन् Note how दुर्योधन is ashamed to show his face to his parents. This is more fully expressed in the following stanza. **L. 8** त्वम् एकः शेष बान्धवः (relative) ययोः तौ. Those who have only you as the one relative remaining alive. This has its effect and दुर्योधन changes his mind at once and remarks तथाप्यवश्य वन्दनयौ गुरू (The last sentence)

St. 15 In this stanza दुर्योधन explains his mind when he thought of avoiding तातदर्शन. Only that morning both he and his younger brother went out for war together after bowing to their parents and now he is alone, his brother mercilessly slaughtered by the enemy per force What will he say to them when they ask him about him? शिरसिघ्रात. Smelt on the head. It was coustomary in ancient India for elders to smell the youngsters on the head when they bowed down to them. प्रसभम् This may be taken as a णमुल् from प्र + √सभ् (= सह्) and should be paraphrased by प्रसह्य, per force. This sense would make the expression more appropriate with reference to भिमसेन's action.

P. 125 l. 3 तथापि दुर्योधन appears here to be very considerate. In fact in this drama भट्ट नारायण has presented दुर्योधन's character from different angles and under different circumstances, and it would not be just if he is condemned or praised merely on the basis of what we see of him in this or that particular place or act. **V. L.** अपगतघृणः for अहमुपगतः in line 4. = अपगता घृणा (दया) यस्मात् स Who has lost all sense of mercy It would be highly cruel for दुर्योधन to go before his parents without दुःशासन Better still we would take घृणा to mean जुगुप्सा and then by लक्षणा understand it in the sense of लज्जा. Thus अपगतघृण = अपगतलज्जः, निर्लज्जः. Only in the morning he had gone out for war with his younger brother. It was his duty to afford protection to him. But that he has not done. Hence he must fell लज्जा. But if he goes straight way before his parents without his brother, it would mean that he has no sense of shame at all. This is what दुर्योधन means to convey by the term अपगतघृण . For a similar idea cf. रघु॰ II. 40 and 56.

P. 126 l. 3 कुरुकुलकाननैकशेषप्रवालः A usual परम्परितरूपक. Cf. IV. 3 above where दुर्योधन is compared to एकशाल while here he is एकप्रवाल, the change being due the difference in the relation the speaker has to दुर्योधन **l. 8.** किं नु खलु etc. This remark reveals the mother's heart **l. 11** स्वैरम् स्वः ईरः अस्मिन् कर्मणि यथा स्यात् तथा At one's own will i e gently. At III 11 स्वैरम् is used in contrast with उच्चैः in the sense of *in low tone*, *gently*

St. 1 धृतराष्ट्र in this stanza is stating that he has not the good fortune to receive दुर्योधन returned from the battle-field with some achievement. As दुर्योधन returned people would remove darts with pincers, remove his armour and then bandage his wounds. He would then appear before him (धृतराष्ट्र) leaning on his friend, कर्ण, looking compassionately at kings who have vanquished enemies with approval, and then he himself would ask him whether his wounds were not paining him too much. Such was the dream of धृतराष्ट्र. But sinful as he was, he has not got such an opportunity at all.

P. 127 l. 8 न प्रसरति ते वाणी धृतराष्ट्र's diagnosis, however, of दुर्योधन's silence is not correct as we know it from दुर्योधन's own statement at the end of the last act. **l. 11** अव्याहारः Not speaking (अबोला in मराठी). अकृतपूर्ण This shows that दुर्योधन was always well-behaved towards his parents **l 12** तन् किं सांप्रत etc. This is a pathetic appeal made by गान्धारी to दुर्योधन. This is similar in esence to the appeal made by सूत (in Act V) in the expression त्वदेकशेषबान्धवौ एतौ. The pathos is similar to किं नु खलु साम्प्रत etc. above दुर्मर्षण is the name of दुर्योधन's brother. It should be noted that the names of the sons of धृतराष्ट्र as we know them all begin with दुः, though of course दुर्योधन is often called सुयोधन.

St. 2 दुर्योधन now states how not धृतराष्ट्र but he himself is पाप ; for he has witnessed without any retaliation the slaughter of his brothers, and caused tears in the eyes of both his parents. The argument in the last line is really pathetic but at the same time reveals दुर्योधन's goodness at heart अप्रतिकृतः अनुजाना नाशः तं द्रष्टु शील यस्य असौ. Here ताच्छील्ये णिनिः (=इन्) is quite

appropriate for दुर्योधन has witnessed this नाश not once or twice, but 99 times. किम् in the last line can be understood in two ways. (i) why. किम् अवैषि why do you understand or take etc. or (ii) An interrogative particle. अवैषि किम् Do you understand etc.? The former is more natural and hence better. The figure in the last line is विरोध. The attribute सुतक्षयकरत्व is विरुद्ध to the attribute सुतत्व; and the विरोध is only apparent because दुर्योधन is not सुतक्षयकर in the literal sense of the term He has only witnessed the सुतक्षय (or अनुजनाश) Hence the figure विरोध (or विरोधाभास) which is defined as 'विरोधः सोऽविरोधेऽपि विरुद्धत्वेन यद् वचः।' का० प्र०.

P. 128 l. 6 अश्वयुगल धृतराष्ट्र was born blind, while गान्धारी, according to the prevailing ideas of सतीत्व of those days, had her eyes blind-folded. Thus both were, in effect blind.

St. 3 दुर्योधन in this stanza is showing the illogical nature of गान्धारी's thought at that moment. He puts forth two grounds: (i) The meek attitude and thought is unbecoming her as a good क्षत्रिय lady. And she were to say that she is more a mother than a सुक्षत्रिया, then, दुर्योधन would put forth the second ground. (ii) She minds not the death of the other son and is trying to save this unworthy son from death. सुक्षत्रिया क्व भवती etc. This line is an instance of विषम defined as 'क्वचिद् यदतिवैधर्म्यान्न श्लेषो घटनामियात्।' का० प्र० X. The last two lines also have the figure विषम, for there 'not minding the death of a hundred sons' (one क्रिया) is 'incompatible with the रक्षण of दुर्योधन'. Thus this क्रियाक्रियाविरोध (while the former is गुणगुणविरोध). If गान्धारी does not mind सुतशतविपत्ति, why should she mind विपत्ति of one more son, particularly if he is अयोग्य? The विरोध here is, of course, to bo removed with the factor of सुतशोक as दुर्योधन himself says it.

P. 129 l. 9 लोकवादः proverbial saying, a proverb. **l. 3** अपुष्कलम् Not sufficient उपक्रियमाणाभावे etc. दुर्योधन explains why he thinks the लोकवाद अपुष्कल. उपकरण (उपक्रियते अनेन इति) a subsidiary matter, an accessary. उपक्रियमाण that which is subserved, the principal or main thing. Now when from among two things which are related to one another as उपकरण and (उपक्रियमाण) one is lost then the other is rendered useless. The लोकवाद so far as it goes may be all right. For there घट which has fallen into a well can be replaced and hence it may not be right to throw

away the rope which may then be useful. But if there were no hope of replacing the घट, then what would be the use of the रज्जु Would it not be better to throw it off? Thus the लोकवाद is limited in its application and means that as long as there is a possibility of replacing (or having another) उपक्रियमाण, it is wrong to throw away the उपकरण simply because one उपक्रियमाण is lost. But when there is no such hope, of course, the लोकवाद does not apply This is what दुर्योधन means when he says अपुष्कलमिदम्. Now in the present case the उपक्रियमाण is the भ्रातृशत while दुर्योधन is the उपकरण. It is evident that the उपक्रियमाण is gone for ever. Therefore, it follows that the उपकरण is rendered useless and hence there is nothing wrong in disposing it off. उपक्रियमाणे etc. Thus stands for भ्रातृशताभावे किं दुर्योधनेन।. Thus the sentence is an instance of the figure अप्रस्तुतप्रशंसा (of the last variety of मम्मट) Cf. कार्ये निमित्ते सामान्ये विशेषे प्रस्तुते सति। तदन्यस्य वचस्तुल्ये तुल्यस्येति च पञ्चधा ॥ का० प्र० X.

St. 4 दुर्योधन here suggests that he will slay the पाण्डव's so that धृतराष्ट्र and गान्धारी will have company in their पुत्रशोक. That will be a gratifying factor, indeed! In this instead of stating directly that he would slay the पाण्डव's and thus arrange his brother's slaughter, दुर्योधन has stated the effect of it. Thus this stanza becomes an instance of कारणे प्रस्तुते कार्यकथनरूपा अप्रस्तुतप्रशंसा.

P. 129 l. 11 अपश्चिमं : (i) न पश्चिमम् not the last; or (ii) न पश्चिम यस्य which has not the last i. e. which itself is the last. Now in the sentence as it is पितु. वचनं is the subject and अपश्चिमं कुरु is the predicate. Thus the sentence means '*Make your father word* अपश्चिम'. Here then अपश्चिम must mean *not the last*. Thus what गान्धारी means is: If you do not follow his advice, धृतराष्ट्र will die of the shock and this वचन will be his पश्चिम वचन. So do make this वचन of his the last one. Follow this वचन of his and thus let him live on. We may also take अपाश्चिम to mean the last final and then the sense of गान्धारी's statement will be. Make your father's word final (by obeying him straight way and not arguing any further). We have already seen that अपश्चिमं forms part of the predicate. But it has been construed otherwise also, not very accurately. वचनं कृ in Sanskrit means to obey. अपश्चिमं वचनं कुरु = Obey your father's last वचन. The वचन is last, because the father will not meddle in दुर्योधन's affair here-

after. This interpretation is quite unsatisfactory, for we have to set aside the order of words as we actually have it and adopt another and also because it goes against the respectful attitude that दुर्योधन has been showing to his father all along as we can infer from his general demeanour and also from धृतराष्ट्र's remark above (see p 127, l. 11).

St. 5 In this stanza धृतराष्ट्र states in plain terms what he expects दुर्योधन to do. He refers to the death of भीष्म, द्रोण, कर्ण and his own sons (except दुर्योधन) and points out that to fulfil his प्रतिज्ञा, the enemy has now only to slay him (i. e दुर्योधन). Hence दुर्योधन now should give up war and comfort his blind parents. दायादाः दायम् अदन्ति आददते वा A coparcener But later on coparceners more often than not quarrel among themselves and become enemies of one another, the expression has come to signify *an enemy*. **V. L.** देवाः वा is not acceptable because with it वा has to be taken to mean अपि which is not natural. **शमयतः** शान्तिं नयतः, मारयतः going with फाल्गुनात्. रिपुः त्वयि शेषप्रतिज्ञा means the only remaining part of the रिपु's vow is you i e. your death. The प्रतिज्ञा of the रिपुs (=पाण्डवs) is the निधन of the whole family of कुरु (कुरुकुलनिधन Cf p 14 l 11). तात a term of endearment Cf. बाबा in मराठी

P. 130 l. 10 अद्याप्युप° What दुर्योधन means is that the proper time for उपदेश was before the war commenced. Now when the war is almost over in favour of the पाण्डव's there is in fact no scope any advice or consultation. **l. 11** प्राणिति Pr 3rd sg. of प्र + √अन् to live, to breath उपदेष्टव्यभूमिः = उपदेशभूमिः A receptacle for advice विजिगीषुः जगद्धर quotes a definition of विजिगीषु from का° नीतिसारः संपन्नश्च प्रकृतिभिर्महोत्साहः कृतश्रमः। जेतुमेषणशीलश्च विजिगीषुरिति स्मृतः॥'. On this बालबोधिनी rightly remarks 'जगद्धरेणोक्तं विजिगीषुलक्षण प्रकृतेऽनुपयुक्तम्। दुर्योधनस्य उक्तलक्षणलक्षितत्वाभावेन विजिगीषुत्वाभावप्रसक्तेः।' सजय might have used this expression in its literal sense only to signify 'who is desirous of conquest', or perhaps in a flattering manner. **प्रज्ञावताम्** to the wise Thus सजय means to say that it is never too late for a विजिगीषु to receive advice from the wise. **l. 12** **भवत एव प्रज्ञावतः** from you yourself, प्रज्ञावत् (wise) as you are. This is highly sarcastic, as can be easily seen from दुर्योधन's statement a little later where he describes संजय as बालिश.

P. 131 l. 1 प्रकृतिमापद्यते The wrath is the विकृति that has come over दुर्योधन. So धृतराष्ट्र means to say if you are your usual self again i e if your anger is subsided. **l. 4** संधत्ताम् Imper. 3rd sg. of सम् + √धा The use of this root here deserves particular attention. Ordinarily सम् + √धा to make peace with, is अकर्मक because its कर्म viz. संधि or peace is included in the धात्वर्थ itself. Hence in that sense it cannot take an object as we have it in this sentence It is used with instrumental of the person with whom peace is to be effected But the root can be used transitively also and then it has a different sense, as shown by 'तान् सर्वानभिसदध्यात् सामादिभिरुपक्रमै' (मनु० VII. 159) where अभिसदध्यात् is explained as वशीकुर्यात् by कुल्लूकभट्ट. In this present case also we should take the same sense for the root and translate: 'Win over युधिष्ठिर by ईप्सितपणबन्ध'. बालबोधिनी quotes a couplet showing the circumstances under which a root is अकर्मक—'धातोरर्थान्तरे वृत्तेर्धात्वर्थेनोपसंग्रहात्। प्रसिद्धेरविवक्षातः कर्मणोऽकर्मिका क्रिया ॥' पणबन्ध = संधि (Cf पणबन्धः सन्धि । अर्थ० p. 263). पणस्य बन्धः Contracting of terms (of peace) This seems to be the original sense of the expression and then because these terms are invariably associated with सन्धि, the expression has been used to signify peace. **l. 6** तनयस्नेह etc. गान्धारी is overpowered by affection for her sons, and सजय is बालिश. They, therefore, might say and propose such undignified thoughts But it is surprising that a seasoned king like धृतराष्ट्र also should entertain such thoughts. But such is the effect of the anguish of पुत्रनाश. **l. 8** अस्खलितभ्रातृ० दुर्योधन has very nicely drawn a contrast between his position and attitude prior to war and that at present. Then he had all his brothers (and warriors like भीष्म) alive and in his pride he discarded the mediation of even कृष्ण Now he is bereft of भीष्म (पितामह), द्रोण (आचार्य), brothers (अनुज) and all allies (राजचक्र; group of princes). सन्धि with पाण्डवs at this stage would mean only caring for one's own body merely and that is very humiliating and also painful to a noble man Should he effect it then? **l. 11** नयवेदिन् well-versed in politics. This is evidently sarcastic like प्रज्ञावतः above.

St. 6 In this stanza दुर्योधन is showing that even if he were willing to effect peace, albeit humiliating and painful, युधिष्ठिर will not be ready to do so Is it not then better not to make any

proposal of peace at all! सन्धि is generally possible between persons who are equals of one another. When the enemy has grown weaker, naturally the king would take advantage of the weakness and refuse to have peace negotiation at all, and if at all peace is effected, it is bound to be far from honourable. कौटिल्य lays down that a king should effect peace when the वृद्धि, क्षय or स्थान will yield equal results on either side. Cf. तुल्यकालफलोदयाया वृद्धौ संधिमुपेयात्।..... तुल्यकालफलोदये वा संधिमुपेयात्। ..तुल्यकालफलोदये वा स्थाने संधिमुपेयात्। इत्याचार्याः। नैतद् विभाषितम् इति कौटिल्यः। अर्थ० p. 264. V. L जगद्धर reads the whole stanza differently as . हीयमानाः किल रिपोर्नृपाः संदधते परान्। दुःशासने हतेऽहीना सानुजाः पाण्डवाः कथम्॥. The sense is on the whole the same. Kings who are losing ground before the enemy (रिपोः हीयमानाः) try to make peace with (or win over) others. But now that दुःशासन is slain, how will the पाण्डवs who are together with their brothers, (make peace)? Instead of सानुजाः पाण्डवाः we should have सानुजः पाण्डवः meaning युधिष्ठिर with all his younger brothers (still alive). Again instead of अहीनाः we may read only हीना and then the construction will be सानुजाः पाण्डवाः कथं हीनाः। नैव हीनाः। अतः ते नैव संधास्यन्ते इति भावः।. But here we get the required sense indirectly while we get it directly if we read अहीनाः (or अहीनः) which, therefore, is to be preferred.

P. 132 l. 3 एवं गतेऽपि even when matters have come to this pass. न न Two negatives make an emphatic affirmative. द्वौ नञौ सविशेषं प्रकृतार्थं गमयतः। धृतराष्ट्र is here trying to show that युधिष्ठिर is still open for peace negotiations. He offers two grounds in his support (i) युधिष्ठिर will do any thing at धृतराष्ट्र's word. (This shows the great confidence धृतराष्ट्र had in युधिष्ठिर, and (ii) He believes that every thing is in the clutches of fate. **L. 6.** In this and the following lines धृतराष्ट्र explains what he means by the second ground offered above. युधिष्ठिर has taken a vow to abandon his life on the death of even one of his brothers. Now experience shows that war abounds in deceits and hence युधिष्ठिर is mightily afraid of अनुजनाश somuch so that he is (or will be) ready to negotiate peace any moment you like. For cessation of war and hostilities will naturally relieve युधिष्ठिर of his heavy vow. बहुच्छलत्वात् etc. Inspite of the approved war-codes it must be admitted that the proverb 'everything is fair in love and war' was several times resorted to. And in view of the tricks played

by the पाण्डवs to get rid of stalwarts like भीष्म and द्रोण, युधिष्ठिर had every reason to believe that सग्राम is बहुच्छल. L. 8. भवते Dative governed by √रुच्, according to the सूत्र 'रुच्यर्थाना प्रीयमाणः' अष्टा० I 4 33. L. 4. V L. जगद्धर reads सर्वमेवापकृतं नानुमन्यते युधिष्ठिर — (i) सर्व एव अपकृतं न = No अपकार (or evil) done to us (will युधिष्ठिर allow, अनुमन्यते) Though सग्राम is बहुच्छल, yet युधिष्ठिर will not allow any छल on his side and hence is always exposed to the danger of अनुजनाश and hence his own नाश. Or (ii) युधिष्ठिर does not mind (न अनुमन्यते) any evil done to him by us Hence he will always be ready for peace, as संग्राम is बहुच्छल. V. L सर्वदैवापकृष्टमात्मानं मन्यते (i) युधिष्ठिर always thinks himself to be in the clutches of fate (अपकृष्ट = दैवापकृष्ट) or (ii) he always considers himself to be inferior (अपकृष्ट) to you (भवद्भ्यः) particularly owing to his प्रतिज्ञा. The ultimate sense of all these readings is, however, almost the same.

St. 7 In this stanza दुर्योधन is explaining to धृतराष्ट्र how it would be extremely improper for him to sue for peace particularly in view of युधिष्ठिर's प्रतिज्ञा. दुर्योधन had no mind to make peace. His statement in St. 6 was only a formal reply to नयवेदी सजय. But when धृतराष्ट्र mistaking it begins to argue for peace, दुर्योधन cleverly catches the very argument of धृतराष्ट्र and on its basis shows how peace was impossible If that प्रतिज्ञा of पार्थ (= युधिष्ठिर) is put forth as an argument in support of सधि, the same ground is put forth by दुर्योधन as an argument against it. Thus we get here the figure व्याघात which is defined as 'यद् यथा साधित केनाप्यपरेण तदन्यथा। तथैव यद् विधीयेत स व्याघात इति स्मृतः॥ का० प्र० X. The second and the last lines are to be read with प्रश्नार्थे काकुः.

P. 133 l. 4 वीरशतप्रसविनी etc How pathetic for गान्धारी herself to say this! She has given birth to a hundred sorrows, not to a hundred sons! **l. 9** प्रतिबोधयितुम् Inf. of प्रति + √बुध् (causal) to console by imparting some piece of advice. **l. 11** सहज innate, natural. This adjective qualifies अरिषु मानम् Proud attitude toward the enemies (see मानं वैरिषु मुञ्च० V. 5 above). **L. 12** त्वदेकशेष० Note that भट्ट नारायण is fond of such compounds with अस्मद्, युष्मत् and other pronouns as their first member. Cf. किमारम्भ, मदङ्कदुर्ललित, अस्मदर्थहततात, एतदन्तम् etc.

St. 8 In this stanza दुर्योधन is stating what धृतराष्ट्र should in the fitness of things do. He refers to the proud fact that his

(धृतराष्ट्र's) hundred sons have died on the battle-field facing the enemy bravely; and referring to the story of सगर's sons, adds that धृतराष्ट्र now should do what सगर did. As सगर was performing a sacrifice and his sons were following the horse, इन्द्र out of his usual jealousy took away the horse and placed it by the side of कपिल who was practising penance in पाताल. सगर's sons dug their way to पाताल; and finding the horse by कपिल's side thought that he was the thief and tried to catch hold of him when he opened his eyes in fury and burnt them to ashes. The latter part of this story of how गङ्गा was brought on the earth for purifying the ashes has been already given above in a note on भागीरथी. Thus it may be seen that सगर had to put up with the grief of the death of sixty thousand sons. धृतराष्ट्र should follow his example and put up bravely with the grief of the death of his hundred sons. The first three lines form a हेतु for the statement in the fourth line, and hence the figure is काव्यलिङ्ग. Again in the last line धृतराष्ट्र is asked to bear the yoke born by सगर; but this being impossible merely suggests सादृश्य between the two situations. Hence the figure is निदर्शना. धुर वहतु itself is euphemistic and an instance of पर्यायोक्त. The figure of the whole stanza is संसृष्टि of all these figures.

P. 134 l. 13 संग्रामावतरणाय = संग्रामावतरणार्थम्. दुर्योधन is catching hold of any incident to screw out धृतराष्ट्र's permission to go to war. The great uproar must have some grave cause; and fate is averse to us. Before, therefore, an evil news is brought to our ears, allow me to go to the field and prevent the evil as far as possible.

P. 135 l. 3 समराय कृतनिश्चयः (cf. 'युद्धाय कृतनिश्चय.' भ० गी० समराय = समरं कर्तुं Dative of suppressed infinitive according to the सूत्र 'क्रियार्थोपपदस्य च कर्मणि स्थानिनः' अष्टा०

St. 9 The wily proposal of धृतराष्ट्र to devise some means of getting rid of the enemies secretly is rightly rejected by दुर्योधन. His reply here is well worthy of a soldier of self-respect and a sense of pride. When the पाण्डव's have slain my brothers openly is it right that I should slay them by some secret means? A revenge not displayed on the battle-field is no revenge at all! In reply to गान्धारी's remark दुर्योधन further says with grim pathos :

Have I not brought about the destruction of all your sons! If I can destroy 99 brothers, can I not destroy five more! Only let fate be favourable and I shall wipe the पाण्डवs off the earth! प्रत्यक्षं is to be construed with हत in the compound हतबान्धवाः which therefore, is a सापेक्ष समास. तैरिव etc. तैः (i. e. तेषा) कृतमिव यद् रणे प्रकाश्यं (= प्रकाशनीय) न भवति तेन कृतेन किम्. V. L. प्रकाशम् (as opposed to रहः) openly. तै इव यत् अस्माभिः रणे प्रकाशं न कृतं तेन कृतेन किम्। Both mean the same thing. जगद्धर reads the whole line differently as प्रत्यक्ष हतबान्धवस्य न परान् हन्तुं रथो मे क्षम। This means = Is not this chariot of mine, who have slain (i.e. brought about the destruction of) my brothers openly (before my very eyes), capable to slay the enemies? The sense is ultimately the same as we have it with the reading above. But it is given only indirectly. भवतीसुत॰ Strictly speaking this compound should have been भवत्सुत. According to the सूत्र 'स्त्रियाः पुवद् भाषितपुंस्कादनूङ् समानाधिकरणे स्त्रियामपूरणीप्रियादिषु।' अष्टा॰ VI 3. 34. जगद्धर tries to defend the compound as it is by saying that भवती should be read in प्रियादि list or by reading स्त्रियाः पुवत् as a separate सूत्र having a general application (read भवतीत्यत्र पुवद्भावाभावः प्रियादिपाठात् स्त्रियाः पुवत् इति योगविभागाद्वा।). Both these explanations, however, are wrong. भवती is not included in the प्रियादि class as given in the गणपाठ; and the योगविभाग proposed by जगद्धर has no authority. Read तदसमञ्जसम्। प्रियादिषु सुतशब्दस्य पाठाभावात् योगविभागस्य चादर्शनात्। बाल॰. साह्यम् an abstract noun formed from सह. It means the same as साहाय्य (सहाय्यस्य भावः). V. L. साम्यम् equality; with this reading the line would mean Let fate be but impartial to both the sides and the earth will be निष्पाण्डवा. If पाण्डव's have been able to achieve any thing upto now it is not because they are superior to us in any way but simply because fate is partial to them. The reading साह्यम् has the advantage of directly corresponding to the expression साहाय्यम् used by गान्धारी in her query. But साम्यम् conveys the great self confidence and pride of दुर्योधन; and can be a good reply to गान्धारी's query. For it would mean that दुर्योधन does not want any साहाय्य at all, not even that of दैव (as the reading would have it). Only let it be सम (impartial). The reading साम्य may therefore, be preferred. निष्पाण्डवा निर्गताः पाण्डवा यस्यास्तथाभूता. The स् of निस् is changed to ष् according to the सूत्र 'इदुदुपधस्य चाप्रत्ययस्य' अष्टा॰ VIII. 3. 41.

St. 10 This stanza from behind the certain conveys the idea that कर्ण is slain and शल्य is returning with the vacant chariot. प्राजन whip रश्मि reins. पार्थाङ्कितैः मार्गणैः With the arrows (मार्गण) marked with (i e. bearing the name of) पार्थ (=अर्जुन). In ancient India it was customary for warriors to have their names on their arrows. Cf. स्वनामचिह्नं निचखान सायकम्। रघु॰ III. 55; also cf विक्रमो॰ V. 7 अङ्गप ति =अङ्गराज, कर्ण. शल्ययन् Pr. Part. from शल्ययति denom. from शल्य which itself is to be taken as a तद्धित formed from शल्य with the addition of अच् (according to the सूत्र 'अर्श आदिभ्योऽच्' अष्टा॰ V 2 127) in the sense of तद्युक्तत्व. (read शल्ययन्निति शल्यशब्दादर्शआद्यजन्तात्तत्करोतीतिणिजन्ताच्छता। बाल॰).

St. 11 In this stanza the सूत्र is conveying to दुर्योधन the sad news. शल्य, mounted on the vacant रथ of कर्ण has come back causing great dismay among the people. The idea is made more graphic by a simile with a pun on the word शल्य. शल्य when he entered the camp (जनौघ = mass of people) mounted on the vacant chariot of कर्ण, people fainted away as they would if a dart were to enter into their body. On seeing the vacant रथ people fainted because they at once knew that कर्ण was slain in the battle भट्ट नारायण has given us one more simile to illustrate शल्य mounted on the vacant chariot of कर्ण. It is couched in मनोरथमिव. शल्य was mounted on the शून्य रथ of कर्ण as on the शून्य मनोरथ of the people. The idea is People had pinned all their hopes on कर्ण but now these hopes were all frustrated and have become शून्य But this happened at the sight of शल्य who, therefore, may be said to have trampled upon (अधिरूढ) their मनोरथ and made them शून्य. Thus in simpler terms this means that the sight of शल्य coming in the vacant रथ of कर्ण shattered all the hopes of the people and made them faint away. The figure in this stanza is संसृष्टि of the two उपमाs one of which is श्लिष्ट.

St. 12 धृतराष्ट्र in this stanza has expressed his sorrow at the loss of कर्ण, the support of the कौरव's after the loss of भीष्म and द्रोण and a very dear friend of his son. प्रेयान् Nom. sg. of प्रेयस् (=प्रियतर) comparative formed according to the सूत्र "प्रियस्थिरस्फिरोरुबहुलगुरुवृद्धतृप्रदीर्घवृन्दारकाणां प्रस्थस्फवर्बंहिगर्वर्षित्रब्द्राघिवृन्दाः' अष्टा॰ VI. 4.157. राधेय = राधायाः पुत्रः

St. 13 धृतराष्ट्र is expressing his deep despair on learning the news of कर्ण's death. कर्ण was a fast friend of दुर्योधन, so much

so that now on his death it is impossible that दुर्योधन will continue to live. And this is the main cause of धृतराष्ट्र's despair. अशेषित० अशेषितः (=निरवशेषीकृतः) सुहृदां गुरूणां बन्धूनां च वर्गः यस्य तथाभूते।. अनुभूत० अनुभूत शतपुत्रविपत्तेः दुःख येन तथाभूतः। The expression शतपुत्र deserves notice. With शत (a numeral) as its first member the regular form should be शतपुत्री (द्विगु समास) Nor is the सूत्र 'दिक्संख्ये सञ्ज्ञायाम्' of any help here; for this is not a संज्ञा. The word has, therefore, to be explained differently as follows : शतावयवकः पुत्रः (=पुत्रसमुदाय, by लक्षणा)=शतपुत्रः (मध्यमपदलोपी स०). This mode of explaining this word finds support in पतञ्जलि's भाष्य where त्रैविध has been explained as त्र्यवयवा विद्याम् अधीते इति (बाल०).

St. 14 In this stanza दुर्योधन is giving expression to his deep sorrow. He refers to the circumstances which ought to have deterred कर्ण from going away and one which shows why कर्ण has gone away leaving him These circumstances are couched in सततावियुक्त, अकृताप्रिय and प्रिय (adjectives qualifying दुर्योधन) and वृषसेनवत्सल (adj. of कर्ण). The adjectives are thus significant and hence the figure is परिकर Note also the यमक (कर्ण कर्णसुखदाम्; अकृताप्रियं प्रियम्) and अनुप्रास (repetition of the same consonant) in this stanza. Thus we have संसृष्टि of परिकर, अनुप्रास and यमक.

St. 15 दुर्योधन declares emphatically that आश्वास is impossible for him. For he is ashamed even to breathe in the absence of कर्ण, a friend dear to him than life. The reference अङ्गानामधिपे bears testimony to the friendship.

St. 16 In this stanza दुर्योधन emphatically declares that he would slay the person who has slain कर्ण. The first line has अनुप्रास in it. अधुना Now. Upto now he mourned the loss of दुःशासन and other brothers and relatives. But the loss of कर्ण is so serious and shocking to him that now he does not feel the loss of his brothers and relatives. असाधु कृतम् Cf. पाप or नृशंसं or अतिनृशंस used with √कृ in a similar sense **V. L.** कुलस्य for जनस्य, is the reading generally found in the printed editions. जनस्य would have been better. But it is not quite acceptable for want of any Mss. authority. कुलस्य Of the family (of one who has killed कर्ण). On the face of it, it appears rather strange that दुर्योधन should think of slaughtering the family of the slayer of

कर्ण (and not the slaughterer himself) But it may be said that तस्य कुलस्य निधन includes तस्य निधनम् also. दुर्योधन wants to slay not only that one man, but this whole family. This, again, sounds too cruel. But it is not quite unusual. What did चाणक्य do? Did he not cause the death of all the नन्दs for the crime (if at all it was a crime) of one of them? **V. L.** 'येनातिदुःश्रवमसाधु कृतं न कर्णे कर्णस्य तस्य निधने निधनं कुलस्य' adopted by जग॰ means, 'Death of the कर्ण, who never did any evil thing, extremely painful to hear, is (as good as) death of (my) family. (read येन कर्णेन मम कर्णेऽसाध्वयोग्यमतिदुःश्रवमत्यर्थदुःखश्राव्य वचो न कृतं तस्य कर्णस्य निधने सति मम कुलस्य निधनं विनाश इत्यर्थः। दुःश्रवमिति विशेषणद्वारा विशेष्यलाभः। जग॰)

St. 17 दुर्योधन is putting forth an argument to show why they now should prevent him from shedding tears as they are doing. The argument is: When he left his life for me, nobody prevented him from doing so But when I shed tears for him, I am being prevented frow doing so! Why?

St. 18 In reply to दुर्योधन's question the सूत is telling him as to who slaughtered कर्ण and incidentally he has also given a peculiar circumstance about कर्ण's death which makes it all the more exciting for दुर्योधन. भूमौ निमग्नचक्रस्य॰ while learning अस्त्रविद्या from परशुराम, कर्ण through mistake killed a ब्राह्मण's cow and was cursed by the ब्राह्मण that in war the wheel of his chariot would be swallowed by the earth and that his enemy would then kill him. चक्रायुधसारथेः चक्रायुधः (= कृष्णः) सारथिः यस्य तस्य (इन्द्रसूनोः). इन्द्रसूनोः Son of इन्द्र See note on धर्मात्मज (in II. 26). अस्मत्सेनाकृतान्तस्य This is a रूपक.

St. 19 Here दुर्योधन is expressing figuratively how his sorrow is being overpowered by his wrath. दुर्योधन's शोक grew violent (was agitated) at the remembrance of कर्ण's face but was being swallowed now or overpowered by his wrath. In this stanza we have a परम्परितरूपक in the first half where आनन is called इन्दु and hence शोक is called सागर. In the second half, however, भट्ट नारायण has given up the रूपक and given us an उपमा. Thus we have a सङ्कर of उपमा and रूपक, both depending on one another. वाडवेन शिखिना see note on और्व (in III. 7) above. The fire is so called because it consumes the waters of the ocean in the form of a horse's head.

St. 20 It is noteworthy that the ruling thought in दुर्योधन's mind is going to war just as that in the mind of धृतराष्ट्र is preventing war and saving his only surviving son. The idea of the second line is: Danger of death is there whether he fights or not But there is this difference. If he does not fight then there is the fire of grief which is burning him so that he is sure to die of it. But if he fights he may die on the battle-field or he may vanquish his enemies and avenge the death of his brothers and friend This will not only avoid death but will also relieve him of the fire of grief. विपत्ति Death. It must be noted that in the opinion of धृतराष्ट्र and गान्धारी, death is a certainty if दुर्योधन goes on war; while if he avoids war, दुर्योधन says, he has the unbearable pangs which will surely cause his death Thus death is possible whether he fights or not. This is what दुर्योधन means when he says समानाया विपत्तौ. But he adds रण is सशयित (uncertain), as regards the final victory and hence also as regards his death, inspite of what has been said by धृतराष्ट्र and गान्धारी Thus in the opinion of दुर्योधन death is not certain in रण He still hopes to conquer. Hence naturally he prefers it. For if he dies, of course, that is what is to happen even by avoiding war. But if he wins, he will not only not die, but will have avenged his brother's slaughter and thus be relieved of the unbearable fire of grief.

St 21 धृतराष्ट्र agrees with his son that in साहस i. e the war there is uncertainty generally speaking But he points out that in the present case there is no uncertinty The war is sure to end against दुर्योधन for three reasons viz. (i) The ferocious भीम, (ii) The straightforward actions of दुर्योधन free from viles; and (iii) deceitful practices of the enemy in the war. Thus रण is no longer संशयित and hence there is now reason why दुर्योधन should choose it. अनिकृतिनिपुणं निकृतौ (i e शाठ्ये) निपुणं न which is not clever in deceitful practices. छलबहुल छलेन बहुलम् abounding in deception. सङ्गरम् The word सङ्गर is only masculine. सङ्गरम् therefore, should be acc. sg. and can thus be construed with उत्प्रेक्ष्य as its object. In fact भीम, ते चेष्टितं and सङ्गरं all the three may be construed as objects of उत्प्रेक्ष्य, and then there will be no difficulty, except that there is no cumulative particle like च to join together these three ideas. The other way, therefore,

is to take only भीमं as the object of उत्प्रेक्ष्य, and take the last two lines as presenting a contrast with one another. दुर्योधन's चेष्टित is अनिकृतिनिपुण while सङ्गर is अरणा छलबहुलम्. Both these factors lead to the same result viz. danger for दुर्योधन Hence हा हतोऽस्मि ! The figure is काव्यलिङ्ग.

St. 22 In this stanza दुर्योधन is describing what कर्ण means to him and declares that he will attack the slayer of कर्ण rather than वृकोदर, the slayer of his brother The figure is मालारूपक कर्ण (उपमेय) being identified with several उपमानs

P 142 l 3 f. दुर्योधन's undaunted spirit is well brought out in these remarks.

St. 23 सजय in this stanza is explaining how hope is the ruling factor in human affairs. For how would otherwise धृतराष्ट्र hope that शल्य would score a victory over the पाण्डवs when भीष्म, द्रोण and कर्ण have failed to do so?

St. 24 दुर्योधन, however, tells धृतराष्ट्र that he has installed himself as सेनापति. Note that the sentence in this stanza is to be completed by supplying अभिषिक्तः from the context. The profuse tears that are followin g from his eyes incessantly serve as coronation water कर्णालिङ्गनदायी वा etc The epithets are proleptically used What is meant is that he will lead the forces to the battle-field and either kill पार्थ (अर्जुन) or die and thus will embrace कर्ण in heaven. आत्मा Body.

P. 142 l 5 अलं गन्तुम् This is another instance of the violation of the rule 'अलंखल्वोः प्रतिषेधयोः प्राचा क्त्वा' अष्टा॰ III. 4. 18. See note on अलमात्मानं खेदयितुम् (p. 43. l 9).

St. 25 This stanza makes an announcement of the arrival of अर्जुन and भीम mounted on one रथ, seeking दुर्योधन. कर्णारि, this is quite appropriate here as the incident of कर्ण's slaughter has recently occurred वृककर्मा वृकस्य इव कर्म यस्य सः वृक A wolf. Note that here अर्जुन is mentioned first and भीम afterwards.

P. 143 l. 1 ननु सन्निहिता॰ Note the great contrast between the old king धृतराष्ट्र and दुर्योधन. दुर्योधन is really heroic, and yet not inconsiderate towards his parents, as is shown by the way in which he addresses his mother and directs संजय to start for the camp. **l. 4** अस्माक शोकापनोदी (शोकम् अपनुदति इति) अस्मच्छोका-

पनेादी would have been better. For as it is, the compound is सापेक्ष, अस्माक being connected with शोक alone. जनः refers to भीम and अर्जुन. They are called the removers of his grief by दुर्योधन; for if they are slain in war, the slaughter of कर्ण etc. would be avenged and दुर्योधन would be relieved of his grief, and if on the other hand he is slain by them death will relieve him of all grief. Thus either way his grief would be removed by भीम and अर्जुन. **l. 5** भावमुपलभे धृतराष्ट्र still wants to see if he can do any thing to save दुर्योधन. But दुर्योधन points out that it is of no use and requests his father to go to the camp Throughout this act धृतराष्ट्र presents a good contrast to दुर्योधन. **L. 8** अयथातथम् = इतस्ततः.

St. 26 भीम in this stanza is describing दुर्योधन in a jeering manner referring to the various misdeeds committed by him (first half of the stanza) and the losses that he has suffered (3rd line). शरण a house. कृष्णाकेशोत्तरीयव्यपनयनमरुत् The wind that scattered the hair and upper garment of कृष्णा (द्रौपदी). A रूपक.

P. 144 l. 2 कर्मणा etc Generally people resort to their tongues when they can't act Here the case is slightly different. भीम and अर्जुन are active with their tongue; for now there is nothing for them to do. **l. 3** कथय etc. This shows how dauntless दुर्योधन is. **l. 5** Note that सूत purposely refers to the presence of धृतराष्ट्र and गान्धारी there, hoping that the calamity may thereby be avoided (or at least deferred) **l. 6** न युक्तं etc This shows अर्जुन's tenderness of heart as contrasted with भीम. **l. 8** अनुल्लङ्घनीयः etc. भीम has always appeared to be a straightfoward soldier. Here, however, he is wily. Under the pretext of observing ettiquette, he is finding out a way to tease, the old parents of दुर्योधन. This is very cruel also. **l. 9** स्वय विश्राव्य नामकर्मणी It is laid down in स्मृति's that while saluting an elderly person one should announce one's name. भीम seems to be extending the rule to कर्म also just to suit his hidden intention of teasing धृतराष्ट्र and गान्धारी, unless, of course, भट्ट नारायण has some other स्मृति passage before him.

St. 27 अर्जुन is here offering his salute marking a pertinent reference to his recent achievement. The description of कर्ण in the first half here corresponds to that in the first line of the 5th stanza above. परिभूतः supply ते सुतैः as the subject. यस्य गर्वेण

यद्विषयकेण गर्वेण. Objective genitive. Or यस्य may be construed as subjective genitive meaning यत्कर्तृकेण (गर्वेण) and then second line would be complete in itself, गर्वेण being construed as the subject of परिभूतः. मध्यमः पाण्डवः Here this is correctly used and means अर्जुन.

St. 28 भीम announces his नाम and कर्म and offers his salute to धृतराष्ट्र and गान्धारी. चूर्णिताशेष॰ See note on कौरव्य above. क्षीब p. p. p. of √क्षीब् (क्षीबते 1 A), formed according to the सूत्र 'अनुपसर्गात्फुल्लक्षीबकृशोल्लाघाः' अष्टा॰ VIII. 2 55 Intoxicated. भङ्क्त्वा etc. This is proleptically used. It is very cruel (and even indecent) on भीम's part to refer to all this matter while saluting धृतराष्ट्र. Note that भीम's announcement is plain and straightforward while that of अर्जुन is more poetical.

P. 145 l 8 भीम's announcement naturally rouses the indignation of धृतराष्ट्र who now rebukes him strongly for his bragging. What he means is that क्षत्रियs are bound to win or lose, so much so that if some one scores a victory over his enemies he should not flatter himself, and be careful not to cause anguish to others. सपत्न an enemy. Cf. 'रिपौ वैरिसपत्नारिद्विषद्द्वेषणदुर्हृद' अमर॰ क्षीरस्वामिन् derives it as: समान पतति एकार्थाभिनिवेशात् सपत्नः।

St 29 भीम in this stanza is pointing out that since धृतराष्ट्र has witnessed the अतिगुरु कर्म (that very heinous crime) committed by his sons in the assembly, therefore, it is but proper that they should hear its result also. Hence it is that he is making the announcement regarding it, and not because he is proud or boastful. The construction of this stanza is a bit awkward. The first half together refers to the insults heaped on द्रौपदी in the assembly and the consequent destruction of all those responsible for the crimes and forms one clause supplying the reason why भीम is making the announcement to धृतराष्ट्र. येन in the second line means यस्मात् and its correlative is एतस्मात् in the third line. But in this construction the fourth line hangs loose; एतस्मात् cannot be a proper correlative for येन, we should have तस्मात् and lastly the real हेतु for the statement in line three is what is stated in the last line rather than what is stated in the first half. To avoid all this we may construe first, second and the fourth lines together as supplying the हेतु and the 3rd

line as the main statement. यैः नृपैः तव सदसि पाण्डवाना वधूः केशेषु कृष्टा ते सर्वे येन (कर्मणा) क्रोधवह्नौ कुशशलभकुलावज्ञया दग्धाः (तस्मिन्) पुत्रैः पौत्रैः च कृते अतिगुरुणि कर्मणि, हे तात, त्वमेव साक्षी। एतस्मात् अह श्रावये। न खलु भुजबलात्, (न) श्लाघया, नापि दर्पात् (श्रावये)। It may be noted that in this construction येन is understood as referring अतिगुरु कर्म referred to in the last line and construed with दग्धाः as its हेतु or कारण. The first two lines with the last one form one statement which is the reason why भीम is making the announcement and this is shown by the word एतस्मात् (=for this reason i. e. reason stated in the previous statement). But even this construction is far-fetched and awkward. पौत्रैः the grand-sons are mentioned here along with पुत्रs to suggest that all the members of the कौरव family are responsible for the crime directly or indirectly. The figure in the second line is सकर of रूपक and निदर्शना.

P. 146 l. 3 मरुत्तनय son of मरुत् see note on धर्मात्मज in II. 26 above. This covert reference to the circumstance of भीम's birth is perhaps intentional.

St. 30 दुर्योधन here asks भीम how the kings who have been killed in the war are connected with that कर्म The deed was done at his दुर्योधन's command; and he is still unconquered. How can भीम boast then of his strength! As for the deed, दुर्योधन mentions that द्रौपदी was a द्यूतदासी (द्यूतनिर्जिता दासी) and hence his action was justified. Secondly the action was done quite publicly and at his command. So भीम, if at all he has to boast of his strength, must first vanquish दुर्योधन who is responsible for it. द्यूतदासी cf. पाण्डवा यस्य दासाः (V. 26). मामजित्वैव दर्पः for a similar statement Cf. 'न खल्वनिर्जित्य रघुं कृती भवान्' रघु० III 51. Note that here again we have प्रश्नार्थे काकुः. The use of absolutive (अजित्वा) here is rather irregular; for अजित्वा and अस्ति or वर्तते (supplied) are not समानकर्तृक. The difficulty is avoided by reading अजित्वा (स्थितस्य) ते दर्पः (अस्ति) so that अजित्वा and स्थितस्य have the same subject viz. त्वम्. For a similar instance and full discussion see note on III. 6.

St. 31 This is a very sarcastic and biting statement worthy of any crooked politician. It is a general belief that those who have no strength of arms will wax strong with their tongue. Cf. सिद्ध ह्येतद् वाचि वीर्यं द्विजाना बाह्वोर्वीर्यं यत्तु तत् क्षत्रियाणाम्॥ उत्तर० VI. 32. Mark the contrast of the present remark with a similar remark

passed by सजय about the पाण्डव's (p. 144 l. 2) प्रलापैरस्य का व्यथा cf. दुर्योधन's remark about अर्जुन's प्रतिज्ञा on p. 51 l. 7 above

St 32 भीम being highly excited by the reply of दुर्योधन (in stanza 30), declares that he would there and then have crushed him but for the old king धृतराष्ट्र दु शासनानुगमनाय दुःशासनानुगमनं कर्तुं Dative of suppressed infinitive. (क्रियार्थोपपदस्य च कर्मणि स्थानिनः' अष्टा०). विघ्नं गुरुर्न० भीम is perhaps referring to the general nature of धृतराष्ट्र when he expects that धृतराष्ट्र would prevent him from doing so. Or perhaps भीम means that the very presence of धृतराष्ट्र is the विघ्न For भीम would not commit such an act in the presence of धृतराष्ट्र मद्गदाग्र etc. This is loc. absolute While your body is being battered with the knob of my mace and all bones are being shattered to pieces.

St. 33 In this stanza भीमसेन tells दुर्योधन why he has spared him upto now and suggests that, the purpose now being served, he is also sure to slay him soon. नयनसलिलैः etc. You were made to drop your grief with your tears like a woman; i. e. you were made to express your sorrow with tears only. स्त्रीवत् this is तुल्यार्थे वति (=वत्) according to the सूत्र 'तेन तुल्य क्रिया चेद् वतिः' अष्टा० V. 1 115 एतत् कारणं viz. what has been said in the first two lines क्रुद्धे etc. Loc. abs. construction. युष्मत्कुल० is an instance of परम्परितरूपक. **V. L.** शोकैः for शोकम् can be easily construed. जगद्धर explains both, but seems to prefer शोकैः.

St. 34 In this stanza दुर्योधन tells भीम how he would be slain and battered with his mace. मद्गदाभिन्न० Note that this compound expression can be understood in two different ways: (i) मम गदया भिन्नाना वक्षसः अस्थ्ना वेणिका एव भीम भूषण यस्य तम्; (ii) मम गदाभिन्नानि वक्षसः अस्थीनि तेषा वेणिका एव भीमं भूषण यस्य तम्। In the former, मत् is to be construed with गदा (मम गदया and hence the वक्षोस्थीनि are तव = भीमस्य) This is what दुर्योधन really means to say. In the latter, मत् is to be construed with वक्षोऽस्थीनि (मम वक्षोऽस्थीनि and hence तव गदया भिन्नानि). This latter is suggested and is actually so understood by भीम when he declares नाश्रद्धेयो भवान् (You are not unbelievable, untrustworthy i. e. you have stated the truth). What भीम means to say is that surely he can do so. But actually he means to do something slightly different. And that he is going to do ere long. This explains the use of तथापि by भीम. The only objection against this inter

pretation of नाश्रद्धेयो भवान् is in the word सुप्तम् which can't be construed with भीम; for why should भीम lie on the battle-field if he has shattered the bones of दुर्योधन. It is not, therefore, right to see two senses in the remark of दुर्योधन. The second interpretation is again vitiated by दूरान्वय of मद् with अस्थि.

P. 148 l. 3 यद्येवं etc. This remark of भीम is very simple to understand. The stanza as uttered by दुर्योधन applies to भीम. But if it is uttered by भीम, it will apply equally well to दुर्योधन. So what भीम means to say here is that what he says is right. For if he repeats the stanza it will describe the state of दुर्योधन on the field very soon. Often in ordinary debates and repartees we do find such clever turns given to remarks of the adversary. Here then we have to suppose that भीम, without actually repeating the stanza i.e. the remark of दुर्योधन, says that things can happen as stated in the stanza (as uttered by him i.e. भीम). विहस्य can thus be explained. For भीम is overjoyed at the idea that he has been able to construe दुर्योधन's own words against him and thus show how दुर्योधन is courting trouble for himself with his own words. In view of this explanation it is not necessary to take this expression as being an ironical remark. तथापि etc. what भीम means to say is that दुर्योधन's words can become true. But he is not going to do so in view of his प्रतिज्ञा of battering दुर्योधन's thighs with his mace. So instead of caring for दुर्योधन's words (as contained in St. 34) he would care more for his own प्रतिज्ञा; and hence instead of shattering his chest-bones he will rest satisfied by breaking his thighs only—and this he would do ere long. That such is the import of भीम's remark is made clear by the last line of the following stanza where भीम declares that he will have the decoration himself (स्वमनुभविता भूषणं भीममस्मि), not दुर्योधन as implied in St. 34 if repeated by भीम.

St. 35 In this stanza भीम is describing how the next morning he would shatter दुर्योधन's thighs in the very presence of all and himself will have a decoration cap-a-pie with his blood. **नृणां पश्यतां** gen. absolute according to the सूत्र 'षष्ठी चानादरे' अष्टा० **स्वन्मुख्य०** त्वं मुख्यः यस्य तादृशस्य भ्रातृचक्रस्य उद्दलनेन गलत् यद् असृक् (blood) तदेव चन्दनं तेन. The reference to the other brothers here is out of place. Only दुर्योधन is to be killed on the morrow; others are already slain. **स्वयमनुभविता अस्मि** = अहमेव भूषणमनुभविष्यामि, न त्वम् इति शेषः ।.

P. 148 l. 8 आक्रान्तपरशु॰ आक्रान्तं परशुरामस्य अभिरामं यशः येन तथाभूतः। परशुराम's valour of क्षत्रियान्तकरणैकविंशति (as कालिदास briefly puts it in one word) is almost unsurpassed. भट्ट नारायण says that युधिष्ठिर has performed a valour surpassing even this. But the exact significance of this reference to परशुराम is not quite clear.

St. 36 This stanza containing the order of king युधिष्ठिर incidentally gives us an idea of some details of warfare in ancient India. The war ceased at sun-set; and then people on either side were free to find out the bodies of their slain relatives from the heaps of the slain, set fire to them and offer obsequial waters to them mingled with tears. वह्निसात् formed from वह्नि with the addition of साति (सात्) in the sense of 'making over to' according to the सूत्र 'तदधीनवचने' अष्टा॰ V. 4. 54 (सातिः स्यात् कृभ्वस्तिभिः संपदा च योगे। राजसात् करोति। राजसात् सपद्यते। राजाधीनमित्यर्थः। सि॰ कौ॰) अश्रून्मिश्रं अश्रुभिः उन्मिश्रम् mixed with tears. मार्गन्ताम् Imper. 3rd plr. of मार्ग 1 A. This root is generally परस्मैपदिन्. About its use in the आत्मनेपद read: भ्वादेरसमाप्तत्वेन मार्गतिरप्यात्मनेपदी भौवादिक इति केचित्। 'मार्गन्तामित्यात्मनेपदं गणकृतानित्यत्वात्' इति धातुदीपिकाया दुर्गादास-विद्यावागीशः। बाल॰. The line contains the figure सहोक्ति because the sentence with the help of सह conveys two ideas viz भास्वान् अस्तं प्रयातः and रिपवः अस्तं प्रयाताः। सहोक्ति is defined as 'सा सहोक्तिः सहार्थस्य बलादेकं द्विवाचकम्' का॰ प्र॰.

St. 37 अश्वत्थामन् in this stanza is declaring that he is now taking up his arm which he had abandoned all these days. एतान्यहानि all these days. Accusative of time according to the सूत्र 'कालाध्वनोरत्यन्तसंयोगे' अष्टा॰ II. 3. 5 शूरशून्ये void of a brave warrior, शूरेण शून्यः (because he was not there). उत्तमाङ्ग Head. अनवजितन्यस्तहेतेः न अवजितः तथा च असौ न्यस्तहेतिः (न्यस्तः हेतिः येन सः) च तस्य. Who was not vanquished and yet had put down his arms. कल्पाग्निः see note on प्रलयवात above. Here we have a रूपक.

P. 150 l. 2 प्रत्युपगमन Going forward to receive (some body) प्रत्युद्गमन would mean 'rising up from one's seat' for the same purpose. **l. 5** किमनेन॰ दुर्योधन has now utter disregard for अश्वत्थामन् owing to his having left off शस्त्र till कर्ण's death. **l. 6** वाङ्मात्रेणापि even by words. धृतराष्ट्र is shrewd He is advising दुर्योधन not to create disaffection in people like अश्वत्थामन् even by wrong words. He should be guarded not only in what he does but also in what he speaks. **l. 9** उपवेशयति note the cold recep-

tion that दुर्योधन offers to अश्वत्थामन् here and contrast it with that accorded in Act III where the stage-direction is आलिङ्ग्य पार्श्वे उपवेशयति.

St. 38 अश्वत्थामन् in this stanza runs down कर्ण and speaks in boastful terms about himself. This was evidently inopportune. कर्ण was dead and hence it was much out of taste to speak ill of him; and secondly दुर्योधन, to whom he was speaking, was a fast friend of कर्ण. Note the यमक in the first line. अधिज्यधनु. should more regularly be अधिज्यधन्वा. See note on अरातिलूनधनुषः (II. 2).

St. 39 दुर्योधन in this stanza is very sarcastically asking अश्वत्थामन् to wait till his i.e. दुर्योधन's death, in view of his प्रतिज्ञा not to hold arms as long as कर्ण lived. For कर्ण and he were not different. When दुर्योधन is alive it means that कर्ण is alive.

P. 151 l. 4 This remark of अश्वत्थामन् reveals the strong friendship दुर्योधन had with कर्ण all along. l. **6** अस्मिन्नपि काले i. e. when every aid is absolutely necessary. l. **8** अप्रियमनृतं दुर्योधन agrees that he has said what is अप्रिय to अश्वत्थामन् but asserts that he has not said what is अनृत. Such plain talk is but necessary; for अश्वत्थामन्'s behaviour is simply provoking.

St. 40 In this stanza दुर्योधन is explaining his attitude towards अश्वत्थामन्. He says that he sees no difference between अश्वत्थामन् and अर्जुन; for he openly has reviled the great warrior कर्ण, his friend, who has died owing to our misfortune. For a similar idea Cf. अयमपि तातनिन्दाप्रगल्भः सूतापसदो धृष्टद्युम्नपक्षपात्येव, where निन्दा of his dead father by कर्ण has been construed by अश्वत्थामन् as showing कर्ण's पक्षपातित्व of the slayer of द्रोण. (p. 88 l. 1). परिवदति (परि + √वद् 1 P) reviles

St. 41 In this stanza धृतराष्ट्र is appealing to अश्वत्थामन् not to be angry with दुर्योधन for the bitter words that he has addressed him out of deep anguish for the death of his brothers and deep friendship for कर्ण. For has he not shared with him his mother's breast and his father's lap? The idea is that अश्वत्थामन् has been treated by धृतराष्ट्र and गान्धारी as their own son and in view of this it behoves अश्वत्थामन् not to be angry with दुर्योधन who after all is almost a brother to him. अनुजनिधनस्फीताच्छोकात् Out of grief which is enhanced by the death of his अनुजs. It is said that this शोक is शोक for कर्ण. But this is not correct.

The expression shows that the शोक was already there prior to अनुजनिधन; for otherwise how can we speak of its being enhanced by अनुजनिधन? This शोक, therefore, can't be that for कर्ण. We must, therefore, take it as शोक for persons slain before अनुजनिधन. And such persons as we know from the earlier acts of the play are भीष्म, द्रोण, सिन्धुराज and others. Of these सिन्धुराज, it may be remembered, is दुर्योधन's sister's husband and as such his death (and also that of his सेनापतिs) is calculated to cause grief to him This can be easily seen from the concluding sense in Act II between दुर्योधन on the one hand and दुःशला and her mother-in-law on the other. स्तन्य Mother's milk It is formed according to the सूत्र 'शरीरावयवाच्च' अष्टा० IV. 3.55, from स्तन with the addition of यत् in the sense of तत्र भवः Thus स्तन्यम् = स्तनयोर्भवं स्तन्यम्. न स्मरति is to be read as a question, an instance of प्रश्नार्थे काकुः. स्फीत p. p. p. of √स्फाय् to grow, wax, formed according to the सूत्र, 'स्फायः स्फी निष्ठायाम्' अष्टा० VI. 1.22. अस्मिन् = एतद्विषकः (क्रोधः). The loc. is used here to show वैषयिक आधार according to the सूत्र 'सप्तम्यधिकरणे च' अष्टा० II. 3 36 (अधिकरणे सप्तमी स्यात्। ......औपश्लेषिकः वैषयिकोऽभिव्यापकश्चेत्याधारस्त्रिधा। कटे आस्ते स्थाल्या पचति। मोक्षे इच्छास्ति। सर्वस्मिन्नात्मास्ति। सि० कौ०). V. L. for तद् etc (last word in the 3rd line) जगद्धर reads यद् वचनविकृतिष्वस्य क्रोधो मुधा क्रियते त्वया।. This can very well be construed with the question in the first two lines. It must be noted that the reference to अश्वत्थामन्'s childhood is not borne out by the account as we get it in the महाभारत and elsewhere.

St. 42 This stanza contains the other—the more powerful appeal—that धृतराष्ट्र makes to अश्वत्थामन्'s sense of pride and self-respect, and asks him to forget दुर्योधन's bitter words and do what is worthy of a man of his valour. वितथेन By a falsehood. तादृशः and तथाविधः Well-known unprecedented. एतद् here stands for तत् as a correlative for यत्. तादृशः can also be Gen. Sing. of तादृश् and may mean तथाविधस्य i. e. द्रोणस्य. विधास्यसि You will do i. e. act (Future in the sense of Imper). Some supply प्रतिकार as the object of विधास्यसि which, however, is not necessary.

P. 153 l. 1 सांग्रामिकं रथम् No special purpose can be assigned to the bringing of the war-chariot, as it is already night and the war has stopped for the day.

ACT VI

St. 1 In this stanza युधिष्ठिर is stating how भीम by his वाक् (= प्रतिज्ञा) has brought them all (i e. all the पाण्डवs) to life's peril, when all principal warriors had fallen and their victory was almost won भीम's प्रतिज्ञा to batter दुर्योधन's thighs has been often referred to. But now a fresh factor is added to it viz. that the प्रतिज्ञा shall be अपर्युषित, i e. not left unfulfilled oversight. Now for the प्रतिज्ञा to be fulfilled that very day दुर्योधन must be found out For if he succeeds in hiding himself for that day, his thighs would not be battered by भीम and thus his प्रतिज्ञा would remain unfulfilled, with the result that भीम would aband on his life And when भीम abandons life, the other brothers will follow suit Thus it is the mere word of भीम in connection with his vow that has subjected all the पाण्डवs to this danger. It was with great efforts that they have overpowered their enemies. But before they actually reap the fruit of their efforts, they are on the point of losing it along with their lives simply on account of भीम's word Note the contrast between the amount of effort पाण्डव's had put in for gaining victory and the trifle of a word which is going to fail them all भीष्ममहोदधौ द्रोणानले and कर्णाशीविषभोगिनि are रूपकs. भीष्म, द्रोण and कर्ण are called great ocean, fire and a venomous serpent respectively Particularly interesting is the metaphor कर्णाशीविषभोगिन्. This metaphor gains much significance when we remember how भट्ट नारायण has shown कर्ण poisoning दुर्योधन's ears against द्रोण. शल्ये॰ The death of शल्य, we must understand, has occurred between Act V and Act VI. How it has occurred भट्ट नारायण does not say here. But दिवं याते used by him in connection with शल्य perhaps shows that not much efforts were required for the पाण्डवs to slay him. महाभारत tells us that he was slain by युधिष्ठिर himself which also may be one of the reasons why युधिष्ठिर does not speak of it as a very difficult task. (cf. p. 156 l. 6 below). आशीविषभोगिन् आश्या विष यस्य (आशीविषः) स चासौ भोगी (भोग अस्य अस्ति) च. In fact आशीविष and भोगिन् are synonyms. Literally आशीविष means 'who has poison in his fangs, and भोगिन् means 'who has a hood (भोग).' In the present case only आशीविष would have been enongh, to bring out the

wicked nature of कर्ण. The addition of भोगिन्, therefore, seems to be redundant. Perhaps भट्ट नारायण has used भोगिन् to bring out कर्ण's apparently attractive and affable manners. The भोग (hood) of a serpent presents a charming appearance, but he has poison in the fangs. Similarly कर्ण was apparently good and well-intentioned, but at heart he was wicked. This idea of a combination of these two mutually contradictory qualities could not have been conveyed by merely using आशीविष and hence भट्ट नारायण seems to have used the expression भोगिन् even at the risk of appearing tautologous. तीर्णे निर्वृत्ते etc. the first three lines contain several loc. absolutes. वयम्. We. This refers to all the brothers. We know that युधिष्ठिर has taken a vow to give up his life in the bereavement of even one of his brothers. (cf. V. 7). And when भीम (owing to the non-fulfilment of his प्रतिज्ञा) and युधिष्ठिर (owing to his own प्रतिज्ञा) give up life, other पाण्डव's also may follow suit (about this, however, we get no statement or even an indication anywhere in this play).

P. 154 l. 8 पाञ्चाल्येति etc. what द्रौपदी means to say is that she is really responsible for this जीवितसंशय that युधिष्ठिर is referring to, and not भीम For भीम took the vow only in order to avenge the wrong done to her. l. **9** ननु मया युधिष्ठिर goes still backward in the past and says that ultimately he is responsible for all this, because had he not played that game then, there would have been no trouble at all. **L. 12** अपुंषिता न पर्युषिता. पर्युषित p. p. p. of परि + √वस् This root in the ऋग्वेद means 'To shine.' It is from this root that we get the word उषस्. परि means परितः around, on either side. Thus पर्युषित means that on which (the day) has shone on either side. This is how this word should properly be derived. To derive it from परि + वस् I p to stay and explaining it as 'standing over till the next day' is incorrect; for here it is not clear how the idea of the *next day* comes in. प्रनष्ट p. p. p. of प्र. + √नश् 4 p. According to the सूत्र 'नशेः षान्तस्य' अष्टा० VIII. 4. 38 न of √नश् is not changed to ण when its final श् is changed to ष्. Hence प्रणष्ट is wrong.

P. 155. L 2 पटुपटहरव० पटुना पटहरवेण व्यक्ता घोषणा येषाम्. They are to proclain their purpose loudly, possibly to invite co-operation of all and sundry. There was hardly any time left. It would

be better, therefore, if all know that दुर्योधन is wanted, so that they might co-operate and finding out दुर्योधन would be easier. The best way of acquainting all the pecple with a certain matter is, of course, to proclaim it. This should explain why युधिष्ठिर has passed this order **L 3** प्रतिश्रुत etc. प्रतिश्रुता (promised) धन-पूजादिरूपा प्रत्युपक्रिया: (reward) येभ्य· ते. समन्तपञ्चक The same as कुरुक्षेत्र which is so called because it has around it five (पञ्चक) pools of blood of the क्षत्रियs killed by परशुराम. cf. स (=परशुरामः सर्वं क्षत्रमुत्साद्य स्ववीर्येणानलद्युति. । समन्तपञ्चके पञ्च चकार रौधिरान् ह्रदान् ॥ म. भा. आदि० II. 4.

St. 2 This stanza gives us an idea of the details of the order passed by युधिष्ठिर. From this it is clear that every nook and corner of the कुरुक्षेत्र and its suburbs was to be subjected to a close search. दाशा: Fishermen. कक्षेषु in forests. क्षुण्ण etc. क्षुण्णानां वीरुधा (वीरुध् = लता) निचयेषु परिचयः येषाम् who have familiarity with trodden heaps of creepers. रन्ध्र a cave. सिद्धव्यंजना. Having the disguise of ascetics.

St. 3 This stanza conveys to us the order passed by युधिष्ठिर to सहदेव. शङ्कितम् Suspiciously. रुगार्ताः रुजा (रोगेण) आर्ताः (पीडिताः). मदिराविधेयाः मदिरायाः विधेया· (=दासाः) Slaves to wine. मृग a beast, as opposed to वयस् a bird. नृपाङ्कपाद० नृपाङ्कयुक्ता. पादप्रतिमाः Foot-prints having marks of royalty (in the form of lines). The second half is to be completed by supplying ते प्रदेशा, and construing the whole with ज्ञेयाः.

P. 156 l. 3 दुरात्मन· कौरवाधमस्य These expressions do not fit in with what we know of युधिष्ठिर from the महाभारत. Even in this play अश्वत्थामन् has said न द्वेक्षि यज्जनमतस्त्वमजातशत्रुः. That such an अजातशत्रु should speak in these terms about दुर्योधन is rather unbelievable. **l 11** प्रधानहेतु· cf. V. 30 where दुर्योधन owns the responsibility himself, also cf. यत्कारितोऽस्याविनयं न च रक्षितोऽसि' (IV.6).

St. 4 उरुविक्रमस्य विषयात् विना अपि त्रस्त चेतः परिमन्थरतां प्रयाति । उद्धतगदस्य वृकोदरस्य रणेषु सार जानामि, विजये परिशङ्कितः च अस्मि। [वसन्ततिलका]

In this stanza युधिष्ठिर is stating that he is fully aware of the strength of भीम, and yet he is doubtful about his success. The first half contains a general statement which supports the particular statement in the last two lines. Hence the figure is अर्थान्तरन्यास.

विषयात् विना अपि Even without any scope (for it i. e त्रास). अपि may also be construed with उरुविक्रमस्य Even of a man of great prowess उद्धता (= raised, p p p. of उत् + हन्) गदा येन तस्य. **V. L.** भुजयोः is to be construed with सारम्. विजये The loc. is used in the sense of वैषयिक आधार. See note on अस्मिन् in V 4.

St. 5 In this stanza युधिष्ठिर is telling द्रौपदी that on that day they were sure to go beyond the insult heaped on her at any rate. For he was sure that either दुर्योधन will die (at the hands of भीम) or they (as a result of भीम's प्रतिज्ञाभङ्ग). **द्वितयम्** Both, collection of two, pair. This is formed from द्वि with the addition of तयप् (= तय) according to the सूत्र 'सख्याया अवयवे तयप्' अष्टा॰ V. 2 42. **गमयति** present in the sense of near future. 'वर्तमानसामीप्ये वर्तमानवद्वा' अष्टा॰

St 6 नूनं प्रतिज्ञाभङ्गभरिणा तेन वीरेण ते केशपाश अद्य बध्यते, अस्य आकर्षणक्षम स च (वध्यते) [अनुष्टुभ्]।

In this stanza युधिष्ठिर shakes off his nervousness and declares that भीम is sure to kill दुर्योधन and tie द्रौपदी's hair in fullfiment of his प्रतिज्ञा.

केशपाशः Beautiful tresses of hair. पाश, पक्ष and हस्त compounded with केश (and its synonyms) have the sense of *beautiful long tresses*. cf 'पाशः पक्षश्च हस्तश्चकलापार्थाः कचात्परे' अमर बध्यते on the strength of the rule of बवयोरभेदः this word is to be read in two ways (i) बध्यते and (ii) वध्यते. The former is to be construed with केशपाश and the latter with स· (= दुर्योधनः) On the strength of this use of बध्यते some conclude that भट्ट नारायण hails from Bengal. But the conclusion is unwarranted. For this interchange of ब् and व् is well-known to Sanskrit as can be seen from the couplet: 'रलयोर्डलयोश्चैव शसयोर्बवयोस्तथा। वदनन्त्येषा च सावर्ण्यमलङ्कारविदो जनाः।'. **आकर्षणक्षमः** दुर्योधन is described like this, because, though the hair was actually dragged by दुःशासन, it was दुर्योधन who had asked him to do so. दुर्योधन has owned this responsibility more than once (see V. 30 etc). The suggestion that स चास्याकर्षणक्षमः should be taken to refer to भीम and translated as 'and he is capable of pulling it (in the process of tying it into a braid)' is not acceptable. It is far-fetched as can be seen from the way in which the word आकर्षण has to be explained and secondly the च is not properly interpreted in it. According to this interpreatation सः आकर्षणक्षमः is the cause of why he will tie it; and hence we expect :• हि instead of च. With च the idea in आकर्षणक्षम should come first and

the idea बध्यते should come afterwards as: 'he is capable of it and it will be done by him' and not vice versa.

P 158 l. 6 अस्ति This word is often used to mark the beginning of a narration. देवेन = युधिष्ठिरेण see note on दिवं याते शल्ये (VI I above). l 7 गान्धारराजशलभे etc an instance of परम्परित रूपक V L गान्धारराजकुलशलभे is unacceptable since only one person viz. शकुनि is meant here Note the series of loc. absolutes here which to some extent remind us of बाण. Another point to note in this speech is that through it भट्ट नारायण has conveyed to the spectators the death of शल्य (which was already conveyed in VI 1), शकुनि, and disappearance of कृप, कृतवर्म, अश्वत्थामन्. In fact all through this scene भट्ट नारायण is giving an account of what has happened between the end of Act V and the beginning of Act IV.

P. 159 l 2 अनासादितवन्तौ not good Sanrkrit We should have नं आसादितवन्तौ l. 4 बीभत्सु = अर्जुन For ten names of अर्जुन see above. जलधरसमय० जलधरसमये निशाया सचारिताः या॰ तडित. तासां प्रकरः (mass) इव पिङ्गले आदीपयति loc. sg. of आदीपयत् brandishing, brightening l 5 यत्किंचनकारितायां etc. भगवान् नारायण (= lord कृष्ण) is here acting like an ordinary man. For otherwise as god he should have known everything. So कृष्ण is भगवान् to others, but himself he is acting like an ordinary man. यत्किंचनकारिता perverseness. l. 6 संविदित Well-known to (कुमार मारुति i. e भीम). जगद्धर takes संविदित. to mean ख्यात पुरुषः and construes कुमारस्य मारुते with अन्तिकम् उपेक्ष्य below. प्रत्यक्ष is a misprint for प्रत्यग्र. प्रत्यग्रविशसित० प्रत्यग्र (recently) विशसितैः (killed) मृगै लोहितानि (red). चरणानि निवसन च यस्य तथाभूतः। l 7 श्वासग्रस्तार्ध० श्वासेन ग्रस्ताः अत एव अर्धश्रुता वर्णा तै अनुमेयानि पदानि यस्याः तथाभूता तया. The man had come to भीमं with such haste that he was panting heavily with the result that several letters in his speech could not come out audibly But the words as a whole could be very well inferred. l. 9 स्थलमुत्तीर्णा Has come back to dry land. From the fact that two lines of foot-prints went to the water and out of these only one has returned to dry land, it is clear that two persons have gone into the water and only one of them has returned. l 12 सलिलस्तम्भनी विद्या A mystic lore by means of which one can stop water and prevent it from entering into the apertures of one's body.

P. 160 l. 1 अधिशयान Pr. part. of अधि + √ शी governing सरसीम् accusative according to the सूत्र 'अधिशीङ्स्थासां कर्म' अष्टा॰ **l. 2** रामानुजस्य (रामस्य i. e. बलरामस्य अनुज .तस्य) Of कृष्ण, to be construed with वचनम्. **l 2** सकल° °पूरितम् आतिरिक्त च यथा स्यात् तथा. **l. 3** त्रासोद्धत° त्रासेन उद्धत° roused up in fear. भैरवम् adverbially used. In a terrific manner. **l. 4** °केशाम्बराकर्षण° दुर्योधन himself has owned the responsibility for this at V. 30.

St. 7 In this stanza भीम has referred to several facts about दुर्योधन which do not go well with his present act of hiding in the water and rebukes him हरावप्युद्धतं° This refers to the attempt made by दुर्योधन to capture कृष्ण when he had gone to him to negotiate peace. (See Act I.) मत्त्रासात् Abl. showing हेतु. Out of fear for me. मत् and त्रासात् may be read separately. त्रासात् (हेतौ पञ्चमी) Through fear. मत् Abl. Sg of अस्मद् from me. Ablative is used according to the सूत्र 'अन्तर्धौ येनादर्शनमिच्छति' अष्टा॰ I. 4. 28.

St. 8 In this stanza भीमसेन is asking दुर्योधन, who is known for his pride, why has he left off his pride without doing any thing to punish भीमसेन. मन्युवह्नि: The fire of anger. रूपक प्रसह्य per force, to be construed with प्रोन्मुक्तैः केशपाशैः प्रोन्मुक्तै केशपाशैः etc. This reminds us of the चेटी's reply to भानुमती in Act I viz. युष्माकममुक्तेषु केशहस्तेषु कथमस्माक देव्या. केशा संयम्यन्ते (p. 18 l 9). किं विहितं etc. What have you done to me भीमसेन that now you have set aside your pride? अस्त. ppp of √अस् 4. P. to throw.

P. 161 l. 5 कृष्णे कृष्णा is another name of द्रौपदी **l 6** This speech of पाञ्चालक adds nothing to what has been already said by him (see p. 160 ll. 2f). अतिभैवारव° is a misprint for अतिभैरवारव° अतिभैरवः आरवः यस्मिन् कर्मणि यथा स्यात् तथा भ्रमितः वारिणा संचयः यस्मिन् कर्मणि यथा तथा.

St. 9 सुमथनात् क्षीरोदधेः कालकूट इव उद्भूतकोपदहनोग्रविषस्फुलिङ्गः सः आयस्तभीमभुजमन्दरवेल्लनाभिः सरसः मूलं त्यक्त्वा उत्थितः। [वसन्ततिलका]

क्षीरोदधेः कालकूट इव The simile is based on the story of the gods and demons churning the क्षीरसागर and drawing out fourteen jewels from it. This has been already referred to above. कालकूट is the विष that springs out of the ocean. मन्दर is the name of the mountain that was used as the churning handle. आयस्तभीमभुज॰ आयस्तौ भुजौ एव मन्दरः तस्य वल्लेनाभिः।. उद्भूतकोपदहनोग्र॰ उद्भूताः कोपदहनः एव विषस्फुलिङ्गाः यस्मिन् तथाभूतः (बाल॰). This is not satisfactory;

for कोपदहन is singular and स्फुलिङ्गा is plural. It is better to take कोप एव दहनः (कोपदहन.) स उग्रं विषम् इव (कोपदहनोग्रविषम्) तस्य स्फुलिङ्गाः।. But thus we have a रूपक and उपमा confused together. And this confusion also mars the main simile of the stanza. The उपमेयs and the उपमानs of the main simile are सरः, भीमभुज, वेल्लन, दुर्योधन and क्षीरोदधि, मन्दर, सुमथन, कालकूट respectively. It would have been better if भट्ट नारायण had not brought in the metaphor of fire as he has done by adding the word दहन after कोप. सरसः can be both gen. and abl ; and it is possible to construe it either with मूलम् or with उत्थितः V. L. सलिलं सलीलं for सरसः समूलम्. Not acceptable because सलीलम् does not go well with सरभसम् in the same line.

P. 162 l. 5 करयुगलेन उत्तम्भिता (=held aloft) तोरणीकृता च भीमा गदा येन स . l. 6 किं भयेन॰ Note the explanation that दुर्योधन gives of his hiding in the water. He was not hiding He was only resting a while. But this he did not like to do in any open place, for he felt ashamed that he has not yet been able to kill भीम. l. 9 स्थलम् dry land. आसीनश्च etc भट्ट नारायण has quite graphically described the रणस्थान and the effect of its sight on दुर्योधन. It appears, however, to be more imaginary than real as can be judged from the referrence to the निहतकुरुशत which cannot be correct.

P. 163 l. 2 पर्याप्ताः Able, competent, fully aided as opposed to असहाय.

St. 10 भीमसेन in this stanza is giving दुर्योधन a fair choice. सुयोधन here used for alliteration दंशित clad in armour. It is formed from दश by adding इतच् (=इत) according to 'तदस्य संजातं तारकादिभ्य इतच्' अष्टा॰

St. 11 Note the यमक in the second half, and also the dauntless spirit of दुर्योधन in choosing to fight with a stronger adversary.

P. 163 l 9 °वाक्कलहप्रस्तावित॰ = वाक्कलहेन प्रस्तावित घोरः संग्रामः याभ्याम् तौ. Who prefaced their fierce dual with a wordy warfare. l. 10 मण्डले: See note on मण्डलानि विरचयितु॰ (on p 113 l. 2) above.

St. 12 This stanza describes the अभ्युदयोचिता. समारम्भाः क्षणं कृ to hold festivity, to rejoice at कबरीबन्धे This shows that द्रौपदी's hair are not tied, the कबरीबन्ध being अत्यन्त-चिरोज्झित. राम = परशुराम. आजौ परिपतति when (राम or भीम) is moving about in the war-

Here राम and भीम (अप्रस्तुत and प्रस्तुत) are connceted with the same धर्म which is mentioned only once Hence the figure is दीपक. Again the second half is the हेतु for what is stated in the first half and hence the figure is काव्यलिङ्ग thus the figure of the whole stanza is सङ्कर of these two अलङ्कारs which are dependent on one another.

164 L. 10 आदेशोऽपि द्रौपदी's remark suggested that she was not sure about what कृष्ण had asked them to do. She thought that it was only a pious wish but not of an ordinary man. पाञ्चालक, however, removes all misgiving of द्रौपदी by telling that it was his command.

P 165 L.3 संविधातृ Manager of a ceremony. **L. 4** यथाप्रधानम् In due order of seniority. सुयोधनानुज॰ This is एकदेशविवर्ति परम्परितरूपक Of the two उपमानs, one viz. प्रभञ्जन (= wind) is mentioned while the other viz. तरु is not mentioned. दुःशासनोरःस्थल॰ Another रूपक based on the story of the नरसिंह अवतार of god विष्णु who tore open the उरःस्थल of हिरण्यकशिपु, the father of प्रह्लाद प्राभञ्जने: of प्राभञ्जनि (प्रभञ्जनस्य अपत्य पुमान्) son of wind, भीम. **L. 9** अनुक्तहितकारिता etc disposition to do हित (things liked by or beneficial to) to the master without being told or ordered. We have already seen how दुर्योधन's कञ्चुकिन् came to inform दुर्योधन of the sad incident out of स्वामिभक्ति.

P. 166 L. 1 पारितोषिकेण॰ This was the usual practice. This is a clever device to send both पाञ्चालक and कञ्चुकिन् off the stage. **L. 3 ff.** द्रौपदी asks the question and explains what she means. This shows that she was not quite sure of the valour of the sons of माद्री as against दुर्योधन. **L. 9** एवं मन्यते etc. We have already seen in Act I the उपपत्ति of युधिष्ठिर's ग्रामपञ्चकप्रार्थना Here युधिष्ठिर is offering the उपपत्ति of भीम's action in offering the choice to दुर्योधन. In the first act the उपपत्ति was ridiculed by भीम. Here we feel that the उपपत्ति is rather unjust in view of what we have seen of दुर्योधन particularly in Acts IV & V.

P 167 L. 1 एकस्यापि पाण्डवस्य॰ According to युधिष्ठिर, दुर्योधन is not competent to fight with any one of the five पाण्डवs This however, belies what we know from the महाभारत शङ्के = सम्भावयामि, I expect (suspect). पाञ्चालक has, however, already told that दुर्योधनs choice has fallen on भीम (st. 11). शङ्के must, therefore, be paraphrased as शङ्कितवान्.

St. 13 क्रोधेन उद्गूर्णा गदा येन तस्य who had raised up his mace. कौरव्य = दुर्योधन see note on this word above. कृतहस्तता skill, proficiency. सीरिन् (सीर a plough + इन्) बलराम so called because he has a सीर as his weapon cf. हलधर, another name of बलराम उद्धतधार्त॰ a good instance of परम्परित रूपक नाग an elephant क्षुन्मान् V. L. क्षुद्वान् both derived from क्षुध् + मत् or वत् Hungry In the latter case म (of मत्) is changed to व according to the सूत्र' झयः,' while the former may be justified by including क्षुध् in the यवादि गण which does not change the मत् into वत् The राक्षस has declared that he is तृषित; even later on he only asks, for water. It is therefore, puzzling why भट्ट नारायण uses क्षुन्मान् (or क्षुद्वान्) here which contradicts the context on either side.

P. 168 l. 2 चार्वाकः The महाभारत shows चार्वाक, a friend of दुर्योधन, going to युधिष्ठिर after he had entered the राजधानी. There he plays quite a different role. भट्ट नारायण is presenting us here with a scene of his own invention. l. 8 अकालः Not the proper time. For the six senses of नञ् see above l. 9 सलिलं etc Repetition is to show haste. l 13 भृङ्गार A pitcher. Cf 'भृङ्गार. कनकालुका' अमर॰ क्षीरस्वामिन् derives it as भृज्यते भ्रियते वा भृङ्गार । भृङ्गारः पानभाजनं च corresponds to ताब्या and भाडें (a bigger and a smaller vessel) in मराठी.

P. 169 l 1 उदन्या (उदकस्य इच्छा) Thirst, अशनोदन्येति साधुः। क्षीरस्वामिन् who refers to अष्टा॰ VII. 4. 34 l. 5 अत नादेयं The idea is that as every day several relatives of his must be dying in war, he must be having अशौच (or सुतक in मराठी) This is the reason why water etc should not be accepted from him. l. 6 सरस्वतीशिशिर॰ The scene of action is on the सरस्वती l 11 अनुचित It may be observed that चार्वाक is refusing to accept any kind of hospitality from युधिष्ठिर on one excuse or other. Perhaps he feels that after receiving hospitality from him, it would be improper on his part to do an evil turn to युधिष्ठिर. This appears to be a prevailing social custom of the day.

P. 170 l 1 अपर्याप्तम् adverbially used. Not fully i e upto the end. l. 11 वृत्तं तत् In the context तत् means भीमसुयोधनयोः युद्धं and then the remark means that the duel between भीम and सुयोधन is over which implies that भीम was killed in it and then commenced the duel between सुयोधन and अर्जुन. This explains why युधिष्ठिर and द्रौपदी faint away cf युधिष्ठिर's question again below (p.171 l.3).

P. 171 l. 3f. The questions of युधिष्ठिर and द्रौपदी show that they want to make sure that they have rightly understood the remark वृत्त तत्. But the राक्षस purposely avoids to make any statement in that connection.

St. 14-In this stanza युधिष्ठिर is stating that he can't be at ease as long as the words of the राक्षस are vague. He would be happy by giving up his life if the fate of भीम is but definitely conveyed to him. But unless the राक्षस makes a clear statement about it, the matter will not be definite.He, therefore, indirectly has suggested that the राक्षस should make a clear breast of it. अस्मिन् पदे the पद (word) referred to here is वृत्तम्.

P. 172 l 2 न युक्तं॰ Here again indirectly राक्षस suggests that there is बन्धुव्यसन (=Brother's calamity i. e. death).

St. 15 Now युधिष्ठिर has made up his mind to learn any news about भीम. एष दत्तः॰ I have assigned this moment i. e I am now prepared for listening to the news about भीम

St. 16 Here राक्षस is giving an imaginary account of the mace-duel between भीम and सुयोधन. For a long time they fought. But ultimately taking a hint from बलराम, दुर्योधन scored a victory on भीम and avenged the slaughter of दुःशासन. It may be seen that this is just a replica of facts as we know them. For it is well known that भीम got a hint from कृष्ण and battered the thighs of दुर्योधन with his mace. प्रियः शिष्य. यस्य तस्य भावः तम् आलम्ब्य (आश्रित्य i. e. मनसि कृत्वा) This may also be explained as प्रिय. शिष्यः तस्य भाव. =the fact of being a प्रियशिष्य. Taking into consideration the fact that दुर्योधन was his favourite disciple. हलिना = बलरामेण See Note on सीरिन् above. प्रतिकृति = प्रतिकार i e. revenge. प्रतिकृतिं गम् To have revenge.

P. 173 l 2 मम परिभव॰ मम is to be construed with परिभव alone in the compound which, therefore, is a सापेक्ष समास जटासुर etc. द्रौपदी gives here the names of the demons slain by भीम. **l. 3** सौगन्धिकाहरण॰ सौगन्धिक is the lotus ftom the orchard of कुबेर, so named because of its peculiar fragrance. द्रौपदी having casually seen a lotus of this variety wanted to have such lotuses. भीम brought them from कुबेर's garden and satisfied her desire. **l. 7** धार्तराष्ट्रकुल॰ An instance of परम्परित रूपक. प्रालेयवर्ष Snow-fall. That snow is destructive to lotuses and lotus-ponds is a common

idea is Sanskrit literature. Cf. हिमसेकविपत्तिरत्र मे नलिनी पूर्वनिदर्शनं मता। कुमार० IV. l. 13 प्रतिबुध्य Read this stage-direction before द्रौपदी's speech.

P. 174 l. 2 वीरसुलभां गतिं गते This is euphemistic for मृते and is a good instance of पर्यायोक्त अलङ्कार (which is defined as 'पर्यायोक्तं विना वाच्यवाचकत्वेन यद् वचः' का० प्र० X). l. 4 तामेव गदाम्० अर्जुन is never known for using a mace. Ordinarily he would have had recourse to his bow only. But because he was beside himself with भ्रातृशोक he took the very गदा that was before him (i.e. in the hands of भीम) and attacked दुर्योधन सन्धित्सुना सन्धातुम् इच्छुना (by कृष्ण) who was desirous of effecting peace. l. 5 सोपहासं jeeringly, naturally because अर्जुन has done what is on the face of it ridiculous. मूर्च्छित intensified अकृतिनः तस्य of him who was not well-versed or skilled (in the use of mace). Cf कृतिनः (II 25) l. 7 उत्प्रेक्षमाणेन who expected (his death), कामपाल = बलराम. l. 9 वृकोदरानुगमनपदवी The path for the अनुगमन of वृकोदर (i. e. following him in his death) अनुगमन here stands for अनुमरण. The thought here is: If अर्जुन had fought with is गाण्डीव, then दुर्योधन would have been slain and अर्जुन would not have had the easy अनुगमन which he is sure to have by throwing away गाण्डीव and taking up the mace. This thought is certainly unbecoming a brave क्षत्रिय. One wonders how युधिष्ठिर all through this act is led away by all the unbelievable things suggested or told by the राक्षस !

P. 175 l. 1 अशिक्षितम् गदायाम् = अकृतिनम् above. Note that द्रौपदी is putting forth three reasons in the three adjectival expressions to show that भीम's action was not proper **L. 6** कान्तारव्यसनबान्धव cf. उत्सवे व्यसने चैव दुर्भिक्षे शत्रुविग्रहे। राजद्वारे श्मशाने च यस्तिष्ठति स बान्धवः॥ भीमसेन was a real बान्धव because he stood by युधिष्ठिर in the calamity of वनवास. **L. 7** जतुगृहविपत्समुद्र० An instance of परम्परित रूपक. यानपात्र Boat. **L. 8** कीचकसुयोधनानुज०। Another instance of परम्परितरूपक. कीचक was the brother of सुदेष्णा, wife of विराट king He was so powerful, that though only a सेनापति of विराट he flouted his authority and behaved very insolently. He tried to molest द्रौपदी (staying as सुदेष्णा's maid under the name सैरन्ध्री) and was mangled by भीम along with all his brothers known as उपकीचकs.

St. 17 In this stanza युधिष्ठिर refers to the past when merely out of devotion to युधिष्ठिर, भीम accepted even दासता as a result of the द्यूत (the game) which युधिष्ठिर played and lost. Now what has

happened, he asks which makes him go away like this deserting him ? दुरोदरम् (दुष्टम् आ समन्तात् उदरं यस्य तत्) एव व्यसनम् तद् अस्य अस्ति इति This is a possessive adjective formed from a कर्मधारय compound. This, however, is objectionable as the sense can be brought by बहुव्रीहि समास See note on अतिशयितदिव्यरूपिण· above where is quoted the rule न कर्मधारयान्मत्वर्थीयः etc. **समदद्विपायुत०** भीम got the strength of अयुत द्विपs (elephants) as a result of the विषान्नप्रयोग (q v.) दासता cf पाण्डवा यस्य दासाः (v 26) and द्यूतदासी (V. 30) **V. L.** सादिता for सा तदा is two lame and almost redundant. For figures in this stanza read : अत्र दास्यानर्हत्वेऽपि दास्याङ्गीकरणे भक्तिर्हेतुरिति पदार्थगतहेतुक काव्यलिङ्गमलङ्कार । तदा सत्यपि ममापराधे दासत्वमङ्गीकृतमिदानी पुनरसत्यपि मन्तौ गम्यत इति वस्तुना विषमालङ्कारो व्यज्यते । बाल०

P. 176 L. 1 **किमेतद् वर्तते** how much· द्रौपदी was beside herself with grief. **V. L.** **किमत्रैवं स्थीयते** is not acceptable because grammatically it cannot go well with the reply given by युधिष्ठिर.

St. 17 युधिष्ठिर in this stanza states that भीम has died. But now he is remembering all details about भीम and states them in this stanza. (cf. III. 16 where अश्वत्थामन् has similarly referred to several details about द्रोण when putting (a question to कृप). **बकहिडिम्बकिर्मीरहा** भीम had slain बक, हिडिम्ब and किर्मीर. Hence he is thus referred to. बक is the demon who used to have a human बलि every day from the people of the place near which he resided. Once there came the turn of a ब्राह्मण family where the पाण्डवs were staying after they had successfully left the जतुगृह. भीम took the turn on himself, went to the राक्षस and killed him, thus saving not only the ब्राह्मण family but the whole of the town. हिडिम्ब is the brother of हिडिम्बा who fell in love with भीम and whom भीम married on some conditions. घटोत्कच is the son of हिडिम्बा and भीम. किर्मीर is बक's brother. **मगधाधिप** is जरासन्ध, whose story has been already told above. The expression सन्धिभेद is thus very significant. **°द्विरदसंधिभेदाशनि** an instance of परम्परित रूपक. अशनि means वज्र Now वज्र is better known for the पक्षच्छेद of पर्वतs. It would have been better, therefore, if मगधाधिप had been likened to पर्वत so that the सधिभेदकर्ता of मगधाधिप would more fittingly have been अशनि.

P. 176 l. 8 **आकाशे दत्तदृष्टिः** This stage-direction is quite appropriate here because भीमसेन who is being addressed is not actually present there. He has, as द्रौपदी now believes it, gone to

heaven l 13 आकाशे Here युधिष्ठिर is addressing पृथा (his mother) who is not actually present there, but she is still living and not gone to heaven like भीम. l. 14 जरासन्धशत्रो जरासन्धस्य शत्रु (= शातयिता, slayer) किं नाम etc. In this sentence युधिष्ठिर is referring to the general belief that वैपरीत्य in one's demeanour is a sure sign of approaching death. वैपरीत्य means विपरीतस्य भावः विपरीतत्वम् i. e. a change in the usual manners This general belief finds support from ancient medical authorities like सुश्रुत and चरक Cf प्रकृतिर्हीयतेऽत्यर्थं विकृतिश्चाभिवर्धते । कृतमौत्पातिकं घोरमनिष्टमुपजायते ॥ इत्येतानि मनुष्याणा भवन्ति विनशिष्यताम्। लक्षणानि यथोद्देश यान्युक्तानि यथागमम्॥ चरकसंहिता; and 'शरीरशीलयोर्यस्य प्रकृतेर्विकृतिर्भवेत्। तत्त्वरिष्ट समासेन।' सुश्रुत quoted in the बालबोधिनी It may be observed that प्रकृति (usual demeanour) shows that the man has his control over his nerves and is himself. But a sudden change for better or for worse (and not merely for better) is a sign of some derangement and loss of control It is this loss of control thus inferred that is actually the harbinger of the approaching death Hence popularly the वैपरीत्य is taken as a sign of impending death. युधिष्ठिर in this question implies that none had noticed any such वैपरीत्य in भीम Why should he then have been अल्पायु ?

St 19 In this stanza युधिष्ठिर is stating the cases where he had noticed भीम's वैपरीत्य. It is a sad commentary on this idea of वैपरीत्य, that it should be very hard to perceive and should be realised as such only when it is too late like some of our diseases. At the time of the राजसूय he reduced all the kings on the earth to vassalage and instead of feeling proud, he blushed. In the द्यूत he was staked (and turned into a दास); and then instead of getting angry he was pleased. At the court of king विराट he even became a सूद (a cook) which is so much contrary to his usual nature. These are the बहु चिह्नs of भीम's विनश्वरत्व noticed by युधिष्ठिर. बहु Many, much Technically बहुत्व requires at least three things. The expression बहु is, therefore, justified in view of the three instances that युधिष्ठिर has given here. करदीकृता॰ करदीकृताः अखिला· नृपाः यस्या तथाभूताम् पणीकृतः and करदीकृत are instances of अभूततद्भावे च्वि. Note लज्जसे, प्रीयसे and प्राप्तोऽसि are present in the sense of the past, according to the सूत्र 'वर्तमानसमीप्ये वर्तमानद्वा' अष्टा॰

P. 177 l 9 बलराम is addressed in three expressions. Of these the two latter are meant to suggest that as an elder brother

of कृष्ण (whose friendship with अर्जुन and partiality for the पाण्डवs is well-known) and of सुभद्रा (wife of अर्जुन), बलराम should not have done any thing that would result in अर्जुन's death and consequently that of all the पाण्डवs.

St. 20 युधिष्ठिर in this stanza is giving expression to his feeling about बलराम's action. ज्ञातिप्रीतिः Love of relatives. It is well known that पाण्डवs were the sons of बलराम's (and of course कृष्ण's paternal aunt; and secondly सुभद्रा, अर्जुन's wife, was his sister. पाण्डवs are thus the relatives (ज्ञाति) of बलराम. The expression may be understood as referring to सुभद्रा alone and ज्ञातिप्रीति then may amount to भगिनीप्रीति. बलराम very dearly loved his sister सुभद्रा, but he set aside that love also. क्षत्रियाणां धर्मं viz. that of remaining neutral while the duel was going on. रूढं सख्यं etc. This brings out the significance of कृष्णाग्रज used above. Similarly in view of सुभद्राभ्रातः,, ज्ञातिप्रीति may be better understood as signifying भगिनीप्रीति. भवत शिष्ययोः० भीम and दुर्योधन were both of them disciples of बलराम. युधिष्ठिर grants that बलराम had equal love for both the pupils. This means that, in his opinion, बलराम should have entertained more love for भीम. But taking for granted that he did not do so and had equal love for both, why should he have dropped a hint to दुर्योधन and led to the death of भीम? But this supposition of युधिष्ठिर is unwarranted. बलराम was known for his partiality to the कौरवs, just as his younger brother कृष्ण was known for his पाण्डवपक्षपात. This partiality of his has already been referred to above (cf. शिष्यप्रियतामालम्ब्य in VI. 16 and notes on it above). कोयं पन्थाः यत् (त्वं) मयि इत्थ विमुख. असि अयं कः पन्थाः। विमुखः averse.

P. 178 l. 2 अतिसंधत्से Pr. 2nd sg. of अति + सम् + √ धा 3 A to deceive. युधिष्ठिर has said समानदुःखावेव भवावः. But when द्रौपदी falls in a swoon naturally she cannot feel the pain; and thus she cannot be समानदुःखा. Thus by her मूर्च्छा she is avoiding to have her share of grief and thus deceiving युधिष्ठिर. **L. 3** बध्नातु etc. This makes it quite clear theat द्रौपदी's hair are मुक्त and are to be tied. There are several passages to this effect and hence वेणीसंहार must mean वेणीबन्धन (and not वेणीविमोचन). **L. 4** तव प्रत्यक्षमेव This refers to भीम's statement in 1. 21 above. **L. 5** पुनरपि केशबन्धनमारभ्यताम् This means that upto now केशबन्धन has been given up and now it is to be commenced again. **L. 6**

पुष्पदामानि chaplets of flowers (what is celled वेणी in मराठी) seem to have been an item of daily use for women in the days of भट्ट नारायण. मालती माधव has the बकुलमाला, but we are not told of it being worn on the hair by मालती. L. 7 संतप्तया = शोकसंतप्तया who was tormented with grief, mad with grief. It may be noted that what द्रौपदी has said upto now almost smacks of derangement of mental faculty. It is when she comes a bit to her senses that she remembers that भीम is already dead and that she should, therefore, prepare herself for अनुगमन. L. 9 क्षत्रधर्म Here what is referred to different from the क्षत्रियाणां धर्मः (st. 20 above). Here it means ' Avenging, wreaking vengeance on the enemy for the wrong commited by him अभिमुखो भव face (the slayer of भीम).

P. 179 L. 5 चितासंविभागेन By (giving her) a share of the pyre. युधिष्ठिर also has a mind to enter the pyre. Hence he uses this expression.

St. 21 In this stanza युधिष्ठिर refers to how अर्जुन left aside his bow and took up भीमs mace, smeared as it was with his blood and declares that he would do the same. अपविध्य Absolutive of अप + व्यध् (विध्यति) 4 p. To throw away भ्रातृप्रियेण भ्राता प्रियः यस्य तेन. The order of the members of this बहुव्रीहि समास is changed according to the सूत्र 'वाहिताग्न्यादिषु' अष्टा० कृतं जयेन enough of victory. युधिष्ठिर would now better be killed by दुर्योधन than kill him. For a similar idea cf. यदि मामप्रतीकारमशस्त्रं शस्त्रपाणयः। धार्तराष्ट्रा रणे हन्युस्तन्मे क्षेमतरं भवेत् ॥ भ० गी०

P. 179 l. 10 यत्रतत्र वा Here or there i e. at any place. राक्षस desires that युधिष्ठिर should not go to the place where दुर्योधन was supposed to have slain भीम. For he would then be immediately exposed. He, therefore, advises him to give up his life rather than go and engage दुर्योधन in a mace-fight. Going there is useless, he adds.

P. 180 l 4 किं नाम शोकान्धतया० It is very bold on the part of the कञ्चुकिन् to question the line of thought and the course of conduct adopted by युधिष्ठिर, the king. But as दुर्योधन's कंचुकिन् has stated it (p. 49 l. 8), it is his स्वामिभक्ति that has prompted him to speak out. His boldness (as also the स्वामिभक्ति) is appreciable indeed! Equally worthy of appreciation is the courtesy with which युधिष्ठिर has received this (particularly when we remember

the curt attitude of दुर्योधन towards his कञ्चुकिन् under similar circumstances) क्षात्रधर्म see above

St. 22 युधिष्ठिर in reply to the कञ्चुकिन्'s remarks declares that the sight of his brothers rolling on the ground in agony would be unbearable to him. Hence he will not go and fight with दुर्योधन. Here instead of directly saying 'Yes, क्षात्रधर्म is being abandoned by me,' युधिष्ठिर states why he is doing so. In other words he has stated the कारण (which is अप्रस्तुत) and through it suggested the कार्य (which is प्रस्तुत). Hence the figure iu this stanza is अप्रस्तुतप्रशसा **वित्तेशशक्र०** In this expression युधिष्ठिर has refrred to the two feats of भीम and अर्जुन respectively. **वित्तेश** (वित्त + ईश) lord of wealth i e. कुबेर The word पुर is to be connected with both वित्तेश and शक्र according to the dictum 'द्वन्द्वान्ते श्रूयमाणं पदं प्रत्येकमभिसबध्यते'. **वित्तेशपुर** is अलका भीम exhibited the strength of his arms in अलका when he brought from there the famous सौगन्धिक lotuses for द्रौपदी. For this incident see Note on सौगन्धिकाहरण above. **शक्रपुर** City of इन्द्र (शक्र) is अमरावती. This refers to some feat of अर्जुन where he showed the strength of his arms to शक्रपुर. This allusion has been explained in the बालबोधिनी in the following words : अस्त्राधिगमार्थं शक्रपुर गतोऽर्जुनः समधीत्यास्त्रविद्यां शक्राज्ञया निवातकवचान्नाम दुर्जयान् दैत्यानजयदिति वनपर्वगता कथाऽत्रानुसन्धेया ॥ Thus अर्जुन showed his strength to शक्रपुर by vanquishing the demons who had been too powerful for इन्द्र. This stanza also is an instance of प्रश्नार्थे काकुः.

P. 180. l. 11 **मद्दुर्नय०** मम दुर्नयेन प्राप्ता शोच्या दशा यां तथाभूते. दुर्नय = misconduct. युधिष्ठिर refers to his दुर्नय again in st. 45 below.

P. 181 l. 2 **कथं न कोऽपि** etc. This sentence is an instance of विनोक्ति. All were obedient to युधिष्ठिर as long भीम was alive. But now in his absence they have ceased to be so विनोक्ति is defined as 'विनोक्तिः सा विनान्येन यत्रान्यः सन्न नेतरः' का० प्र० X. **l. 8** **सदृशमिदं** etc. It would appear from this remark of राक्षस that अनुगमन was not only in vogue but even considered as duty in the case of the high-born ladies at least **l. 9** **शृणोति** Pr. 3rd sg. of √श्रु 5 P. To hear Note that here it is used in sense of वचनं कृ = to obey(cf. ऐकणे which is thus used in मराठी).

P. 182 l. 3 विषमः terrible. **l. 4** निर्बन्ध Insistance. What द्रौपदी means is that if they tarry for some time more they are sure to hear some further piece of bad news. With this remark cf. 'यावदपरमपि किंचिदत्याहितं न श्रावयति तावदेवाज्ञापय मा सग्रामावतरणाय' (p. 134 l 13).

St. 23 This is the word that युधिष्ठिर is sending to his mother पापं आख्यामि cf पाप पापाः कथयत कथं शौर्यराशेः पितुर्मे । (III 8). The first half refers to how भीम carried his mother and brothers by a subterranean path and thus saved them from being burnt to death in the lac-house. The story of लाक्षागृहानल has been already given above (see note on I 8 above).

P. 183 L 5 माद्रेयः = माद्रीसुत पाण्डुकुलबृहस्पतिः बृहस्पति is the name of the preceptor of gods. Metaphorically the term is used with reference to some one who is extra-ordinarily clever. कनीयान् may be construed with बृहस्पति and the sense would be 'who is as it were a younger बृहस्पति i. e. who is very wise though young' or कनीयान् may be construed with माद्रेयः also. 'younger son of माद्री.' **L. 6** सकलकुरुकुल etc This is an instance of परम्परित रूपक. The उपमान दावानल for युधिष्ठिर, however, is not quite happy. कमलाकर (which is the उपमान for कुरुकुल) requires प्रालेयवर्ष or द्विरद as the उपमान for युधिष्ठिर. For कमलाकर is destroyed by प्रालेयवर्ष or द्विरद as we have seen in various रूपकs used by भट्ट नारायण himself. दावानल has hardly any thing to do with कमलाकर directly. **L. 7** आशंसनीय fit to be blessed. असंमूढ not deluded. धृतिमन्तम् accusative sg. of धृतिमत् possessed of firmness. **L. 8** अविरलमालिङ्ग्य Embracing closely.

St. 24 In this stanza युधिष्ठिर is asking सहदेव not to give up life, but continue to live and give water (libations) to the father. Before doing this, however, he has described him in very glowing terms. Far junior to him in age, सहदेव is his equal in श्रुत and superior in intelligence. He is, therefore, requesting him as above with his hands folded on the head. The first two lines supply the हेतु for the statement in the third line and hence the figure is काव्यलिङ्ग. And since सहदेव (one and the same individual) is variously described on the basis of difference in circumstances, the figure is उल्लेख. These figures are interdependent and hence give rise to सङ्कर. कृतसहजया with your बुद्धि which is सहज (innate

or natural) and also कृत (cultivated by study). भव Imper. 2nd sg. is not compatible with भवान् that has been used by भट्ट नारायण in the earlier lines. But such phenomenon is not a rare occurrence in this play.

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St. 25 In this stanza युधिष्ठिर is almost repenting for what he had said above. श्रुतविशदया श्रुतेन विशदा clear or serene with learning. Such बुद्धि will help सहदेव to forget युधिष्ठिर, भीम snd अर्जुन. उदकपृषतान् उदकस्य पृषतान् (बिन्दून्) अश्रुगर्भान् cf. अश्रून्मिश्रान् above. The second half states three alternatives as regards where सहदेव should stay. दायादs are, of course, the कौरवs. Even in their भवन he may stay. But , if he does not like that, he may stay with the यादवs (i e. with कृष्ण and others) or in a forest (कान्तारे)

P. 184 L. 6 अस्मच्छरीरस्पृष्टिकया० = अस्मच्छरीरेण शापितोऽसि below अकालहीनम् Without losing any time. न कालः हीनः यस्मिन् कर्मणि यथा स्यात् तथा. **L. 8** प्रियसखीं सुभद्राम् द्रौपदी looks upon सुभद्रा, her co-wife as her dear friend. This is just what कण्व has asked his daughter शकुन्तला to do. cf. 'कुरु प्रियसखीवृत्ति सपत्नीजने' शाकु० **L. 9** उत्तरायाः उत्तरा is the daughter of विराट king who at the end of the अज्ञातवास offered her in marriage to अर्जुन. अर्जुन, however, accepted her as his daughter-in-law, wife for अभिमन्यु. Death of अभिमन्यु has been already reported to us in Act II. प्रतिष्ठापक perpetuater. **l. 10** कदापि = कदाचित् betimes. सलिलबिन्दुदः = वारिदः (st. 24). Only males were entitled to perform the श्राद्ध ceremony and offer पिण्डs and libations of water to the dead ancestors. Now though उत्तरा is carrying it is not possible to state whether her child would be male or female. Hence द्रौपदी uses the expression कदापि (= कदाचित्). It may be a male child and then naturally a सलिलबिन्दुद to all. **V. L.** उत्तराया आपन्नसत्त्वायाश्चतुर्थो मासो वर्तते। सर्वथा नाभिकुलमेतां निक्षिप। This is adopted by जगद्धर who explains नाभिकुल as पितृकुल.

St. 26 In this stanza युधिष्ठिर is expressing his deep sorrow at the idea that द्रौपदी should now pin her hopes on a child yet to be born since the whole of the big family of the पाण्डवs is in ruins. The statement here has the form of the figure अतिशयोक्ति where the उपमेय is swallowed up by the उपमान. Here the big family of the पाण्डवs and the गर्भ of उत्तरा are the उपमेयs. But they have been swallowed up (and hence we don't find them in

the stanza) by the उपमानs viz. सुमहान् तरुः and सूक्ष्माङ्कुरः. शाखाना रोधेन (exuberant growth) स्थगितं वसुधामण्डलं येन तथाभूते. मण्डिताशे मण्डिताः आशा (= दिशः) येन तथाभूते. स्कन्ध joint. सुसदृश० सुसदृशानि (well worthy of it) महान्ति मूलानि तेषा पर्यंतेषु बन्ध. यस्य तथाभूते. The compound may also be dissolved differently taking सुसदृश as an adjective of पर्यन्तबन्ध. सुसदृशः महतो मूलस्य पर्यन्तबन्धः यस्य तथाभूते. The former is adopted by Prof. Gajendragadkar while the letter is given in the बालबोधिनी. पर्यन्तबन्ध in the latter interpretation signifies the particular raised structure that is often erected round the roots of big trees In the former it merely stands for a strong network or formation of roots entangled into one another and forming a support. सूक्ष्माङ्कुर The गर्भ of उत्तरा is aptly called सूक्ष्माङ्कुर, both being hardly discernible. छायया अर्थी जनः छायार्थी जनः i. e द्रौपदी who is solicitous of shade.

P. 189 L. 7 तथापि न गम्यते Even now it is believed in some quarters that a शपथ is not to be violated.

St. 27 The कञ्चुकिन् in this stanza is addressing कुन्ती (who is, however, not present) and lameting the action of बलराम which has brought destruction to the whole पाण्डव family. The main sentence is यस्य आश्रयात् मही शीतला (आसीत् तत्) त्वत्सुतकाननं हलिना दग्ध ननु । and the remaining portion of the stanza contains epithets of हलिन् (= बलराम) भ्रातुस्ते तनयेन कुन्ती was the sister of वसुदेव, the father of बलराम and कृष्ण. But she was given away in adoption to कुन्तिभोज or भोजराज. Hence she is referred to as भोजराजभवनपताके above. शौरेः (= कृष्णस्य) गुरुः (= elder brother). स्याल brother-in-law, wife's brother अखिलधार्तराष्ट्र० An instance of परंपरित रूपक. The second line is to be construed with वृकोदरस्य आचार्येण we have already seen that बलराम was the preceptor of भीम (and also दुर्योधन). त्वत्सुतकाननम् A रूपक which for its completion requires the रूपक of दावानल on बलराम. But this उपमान for बलराम is not mentioned; and thus we have an एकदेशविवर्ति रूपक. The figure of the stanza, therefore, is संसृष्टि of two रूपकs.

P. 186 l. 6 भागधेयानि This word is formed from भाग with the addition of धेय without any alteration in its sense according to the वार्तिक 'भागरूपनामभ्यो धेयः०'.

St. 28 युधिष्ठिर in this stanza leaves word for अर्जुन to the effect that he should not direct his anger to बलराम though he is

the cause of भीम's death ; for he is the brother of his dear friend कृष्ण. He should go to the forest rather than have recourse to the pitiless क्षात्रधर्म. मधुरिपु = कृष्ण. अतः क्रोधः कार्यो etc. Don't direct your anger to him, nor your love to me. After भवता supply न कार्यम्. गाः Aorist 2nd sg. of √इ to go, with its augment dropped according to the सूत्र 'न माङ्योगे' अष्टा० क्षात्रपदवी क्षत्रियाणां मार्गः. **V. L.** for मयि च प्रेम भवता we get यदि च प्राणिषि ततो. This is adopted by जगद्धर and बालबोधिनी. It can be understood in two different ways. (i) If at all you live. This would mean that युधिष्ठिर does not expect him to live. There is not much wrong if युधिष्ठिर thinks that अर्जुन would not live. In fact the thinks about सहदेव in the same way. But expressing this expectation would amount to a sort of compulsion and this is what युधिष्ठिर would not like to do. Hence this interpretation of this reading is not acceptable. (ii) If you live i. e. survive the fight. This idea has already occurred in यदि कदाचिद् विजयी स्यात्. But it should be noted that यदि कदाचित्० is addressed to the कञ्चुकिन् while here it is addressed to अर्जुन. Thus there will be no repetition. It is true that the message will be delivered to अर्जुन only after he has survived the fight so that the clause 'If you survive' in the message would look absurd. But it must be remembered that युधिष्ठिर is leaving the message earlier and the कञ्चुकिन् is to deliver the message as from युधिष्ठिर. If we remember this while reading the message, there would be no absurdity. Thus interpreted then the reading of जगद्धर can be accepted as good without any objection. But with this reading we only miss the soft heart of युधिष्ठिर that we get with the reading adopted by us.

P. 186 l 14 समिद्धः हुताशनः The fire is ablaze. But who kindled it, nobody in the present circumstances, cares to think of. We, of courses, know how the राक्षस (चार्वाक) has left the scene stealthily for secretly kindling the fire (p. 181 ll. 11ff). °शिखाहस्त° a रूपक. Hands in the form of flame.

P. 187 l 1 अपाश्चिमेन प्रणयेन Here अपश्चिम surely means last. **l. 6.** The epithets राजसूयसंतर्पितहव्यवाह and खाण्डवसंतर्पितहुतवहस्य refer to the performance of the राजसूय यज्ञ by युधिष्ठिर and the story of खाण्डववनदाह (a feat of अर्जुन) respectively. These epithets are significant as suggesting the ironical situation that the

very fire who has been aided and satisfied by युधिष्ठिर and अर्जुन with great efforts should now (be so ungrateful as to) consume them, his benefactors ! खाण्डवसंतर्पित etc. Owing to the heavy oblations received at the long session of श्वेतकेतु, अग्नि suffered from dispepsia as a cure for which he wanted to consume some herbs which were to be found in the खाण्डववन only. But this वन he could not consume owing to the opposition of इन्द्र. अर्जुन, however, helped अग्नि even against इन्द्र and enabled him to consume the वन and get rid of his disease. Read श्वेतकेतोर्नरपतेर्बहुवत्सरयाजिनः । अविश्रान्त निपीयाज्यं जाड्यं यत्प्राप पावक ॥ पराक्रमेण तज्जिष्णोः प्रभावाच्चासुरद्विषः । तत्याज खाण्डवं दग्ध्वा हव्याना चाभवत् क्षम ॥ Quoted in the बाल०. l. 7 सुगृहीतनामधेय = प्रात स्मरणयिनामा, whose name deserves to be remembered early in the morning. Cf स सुगृहीतनामा स्याद्यः प्रातःस्मर्यते बुधै ' Quoted in the बाल०. l. 8 वेदिमध्यसंभवा an epithet of द्रौपदी who is said to have sprung up from the sacrificial altar. (वेद्या. मध्ये सभव यस्याः सा). याज्ञसेनी daughter of यज्ञसेन (= द्रुपद). Note the irony again that द्रौपदी who sprang out of sacrificial altar (i. e. fire on it) should fall a prey to the same fire. l. 10 किं व्यवसितं० when none came to her help, the maid naturally tried to appeal to युधिष्ठिर and द्रौपदी themselves and dissuade them from their resolve. Hence she asks this question suggesting that they are not doing the right.

P. 188 l. 1 सदृशम् proper. युधिष्ठिर, however coolly tells the maid that he is doing just what one would and should do when bereaved of a dear younger brother l. 2 उदकमुपनय Before, however, throwing himself into fire, युधिष्ठिर wants to offer, for the last time, libation of water to the dead relatives Hence he asks the maid to bring water. l. 3 पादौ प्रक्षाल्य etc. This is generally done before performing any religious duty. It is calculated to engender शुचित्व (purity) उपस्पृश्य = आचम्य. l. 4 एष तावत्० युधिष्ठिर has offered libations to भीष्म, first of all; and then प्रपितामह (शान्तनु), पितामह (विचित्रवीर्य) and पिता (पाण्डु) respectively As for भीष्म it should be observed that though महाभारत account differs on this point, भट्ट नारायण has clearly stated more than once in this play that भीष्म is killed. Cf हते जरति गाङ्गेये (II. 4), गते भीष्मे हते द्रोणे (V.23), तीर्णे भीष्ममहोदधौ (VI.1), भीष्मे द्रोणे च निहते (V.12), तौ द्रोणभीष्मौ हतौ (V 5). No explanation is, therefore, needed as to

how युधिष्ठिर should have offered a libation to भीष्म. In the बालबोधिनी we read : 'यद्यपि नेदानीं भीष्मो निर्यातस्तथापि शरशय्यामारूढो मृतप्राय एवेति मरणोत्तरमवश्यमस्मै देय सलिल प्रागेव प्रादायि जीवच्छ्राद्धवदिति यथाकथमपि समाधेयम् ।' This explanation, in view of the passages quoted above, is uncalled for and against the view of भट्ट नाराण himself. भीष्म is given the first preference because of the highest regard that युधिष्ठिर had for him. This is what can be inferred from the expression गुरवे used by युधिष्ठिर. As for the order प्रपितामह, पितामह and पितृ that is followed here, it must be observed that it is diametrically opposed to the one followed at present. In तर्पण and other ceremonies it is customary to begin with पितृ to be followed by पितामह and प्रपितामह. Does this mean that in the days of भट्ट नारायण the order was different than what we have to-day? Or is he nodding? It is not satisfactory to say that he has chosen them in the order of their death. For even then the question arises as to on what authority he could do it? भट्ट नारायण himself giver no clue in this connection. l. 5 शान्तनवे on this the बाल० remarks 'अत्र शन्तनवे इत्यपि पाठ । स च महाभारतविरोधादुपेक्ष्य: ।' The महाभारत explains the name शान्तनु in the line ' शान्तस्य जज्ञे सन्तानस्तस्मादासीत् स शान्तनुः।' आदि० 97-19. Thus शान्तनु is so called because he was born of शान्त. But this expression शान्त itself is explained in two ways and cousequently the name also has two explanations. (i) शान्तस्य (i. e. वृद्धत्वात् शमयुक्तस्य) पितुः तनु (i. e. तनयः). regular name would be शान्ततनु which by haplology then becomes शान्तनु. (ii) शान्तस्य (i.e. उपरतस्य) वंशस्य तनुः (संतान. विस्तारः) इति शान्तनुः (again by haplo-ology) This latter is offered by the famous commentator of the महाभारत, नीलकण्ठ. The form शन्तनु is found in the कुम्भकोणम् edition of the महाभारत and is there explained in the following couplet : 'यं य कराभ्या स्पृशति जीर्णं स सुखमश्नुते । पुनर्युवा च भवति तस्मात् तं शन्तनुं विदु: ॥ आदि० 63.49. This explanation, however, appears to be fabulous.

St. 29 अस्मत्तः = अस्मत् + तस् (पञ्चम्यास्तसिल्). From us.

St. 30 In this stanza युधिष्ठिर offers libation to भीम, but requests him to wait for a moment, so that they can enjoy it both together. जलजनीलविलोचनाय an instance of वादिलुप्ता समासगा उपमा. The propriety of this epithet is not clear. भोस्तव etc. The first sen-

tence is complete with भीमाय. युधिष्ठिर has, with it, offered the water. Now follows the further request to भीम directly addressed to him पिपासित. Thirsty. पिपासा सजाता अस्य इति. (Cf. तदस्य संजातं तादकादिभ्य इतच्).

P. 189 l. 1 अथवा etc. After having asked भीम to wait just for a moment and assuring him that he would be coming up soon युधिष्ठिर is reminded of the fact that भीम has attained the गति of the सुक्षत्रियs while he not having that fortune may not be fortunate enough to meet him at all भीम has died fighting and hence has gone to heaven; while युधिष्ठिर is consigning himself to fire which means that he can't have the same गति as भीम has. This misgiving of युधिष्ठिर is quite justified, for as कालिदास has already stated it, 'परलोकजुषा स्वकर्मभिर्गतयो भिन्नपथा हि देहिनाम्' रघु० VIII. (Also cf अन्यामेव स्वकर्मफलपरिपाकोपचितामसाववशो नीयते भूमिम्। असावप्यात्मघातिन केवलमेनसा सयुज्यते। कादम्बरी) अकृती Unforunate, not fortunate enough.

St.31 In this stanza युधिष्ठिर assuming that भीमसेन will have to drink the libation water first, asks him how he would be able to do it, when all through life he never took any thing before it was first taken up by युधिष्ठिर himself. In support of his statement he quotes three instances viz. suckling mother's breasts, taking food, and drinking सोम at the sacrifices. For a similar idea read आजन्मन· सहनिवासितया मयैव मातु पयोधरपयोऽपि समं निपीय। त्व पुण्डरीकमुख बन्धुतया निरस्तमेको निवापसलिलं पिबसीत्ययुक्तम् ॥ मालती० IX-40. वितान sacrifice सोमे as regards (drinking of) सोम. The सप्तमी is used in the sense of वैषयिक आधार.

St. 32 The idea in this stanza is similar to what has been said by दुर्योधन in V. 4 above.

P. 190 l. 1 Note that the water offered by युधिष्ठिर is which भीम is expected to srink, while द्रौपदी offers water which she expects only to serve as पादोदक for him. This distinction possibly is due to the fact that women in the days of भट्ट नारायण, as at present, were not entitled to offer निवापाञ्जलि as such to their departed relatives.

St. 33 युधिष्ठिर in this stanza tells भीम that he (भीम) has gone leaving his प्रतिज्ञा unfulfilled and hence द्रौपदी is offering

the libation with her hair just loose. **V.L.** असमाप्तप्रतिज्ञऽस्ते गतं adopted by the बालबोधिनी is better, because it avoids the redundancy of अपि as we have it in our reading.

P. 190 l. 8 दक्षिणाक्षिस्पन्दन. The throbbing of the right eye is supposed to be a good omen for men. But being completely misled by राक्षस's words, युधिष्ठिर could not rightly understand the implication of this निमित्तं which evidently portended his meeting with भीम in a short while. **l. 12** **परित्रायताम्** etc. It was in fact भीम who after battering दुर्योधन was coming up to fulfil his प्रतिज्ञा of tying up द्रौपदी's वेणी. But all—including युधिष्ठिर—being under the impression that भीम had been already slain, mistook him for दुर्योधन. This speech of the कञ्चुकिन् then is not surprising गदा was as much the weapon of दुर्योधन as of भीम which led to the confusion. **l. 14** **उद्यतकालदण्ड इव कृतान्तः** This is a usual fancy.

P. 191 l. 1 **ते निर्णयो जातः** Your decision has come. According to राक्षस's account दुर्योधन and अर्जुन were having a mace-duel. Now when दुर्योधन is seen coming up, it follows that अर्जुन is slain. This is the निर्णय of दैव that युधिष्ठिर is referring to Of course, this is based on the mistaken identity of दुर्योधन **l. 6** **सव्यसाचिन्** One of the ten names of अर्जुन He is so called because he could discharge arrows with both the hands (सव्येन सचते इति) cf. उभौ मे दक्षिणौ पाणी गाण्डीवस्य विकर्षणे। तेन देवमनुष्येषु सव्यसाचीति मां विदुः॥ **त्रिलोचनाङ्ग०** त्रिलोचनस्य (शङ्करस्य) अङ्गनिष्पेषणे मल्लः The reference here is to the story of how अर्जुन had an encounter with god शिव in the disguise of किरात and ultimately received from him the पाशुपत अस्त्र. One of the पञ्चमहाकाव्यs, the किरातार्जुनीय, is based on this story. **l. 7** **निवातकवचोद्धरण०** निवातकवचानां (i. e. तन्नामकदैत्यानां) उद्धरणेन निष्कण्टकीकृतः अमरलोकः येन तथाभूत.. The story of the निवातकवचs has been already told above. **बदर्याश्रम०** It is believed that at बदरी आश्रम two sages are practising penance. They are नारायण and नर who are identical with कृष्ण and अर्जुन. अर्जुन is thus the second ascetic at the बदरी आश्रम. **l. 9** **राधेयकुल०** This is a usual परम्परित रूपक **गन्धर्वनिर्वासितदुर्योधनेन** गन्धर्वेभ्यो निर्वासित. (= मोचितः) दुर्योधनः येन तथाभूतेन। The reference here is to how दुर्योधन with a view to put पाण्डवs to shame by a show of his pomp and power went to the द्वैतवन where they were staying, how after some quarrel he was captured by चित्ररथ and lastly how at युधिष्ठिर's word was re-

lieved from the गन्धर्व by चित्ररथ. पाण्डवकुल etc. Another good instance of परम्परित रूपक

St. 34 In this stanza युधिष्ठिर asks अर्जुन how he has gone on a long journey without taking leave of his mother and other relatives? Note here the various things that अर्जुन as a son, a younger brother and a husband was expected to do. दीर्घप्रवास A very long i. e. an unending journey

P. 192 l. 5 कालोचितः प्रतीकारः The opportune remedy. It is just to hasten द्रौपदी to enter the चिता before she falls into the clutches of दुर्योधन. **l. 7** अवाप्नुहि literally this means obtain. Here it stands for 'go to'. **l. 10** समन्तपञ्चक etc with this compare the description of the रणस्थान on p. 162 l.10 **l. 11** विरलयोधपुरुषाः The warriors who are very few in numbers, because the number of यक्ष etc is overwhelming. **l. 12** उपलक्षण Characteristic mark or feature.

St 35 As उपलक्षण, भीम is here referring to the केशाम्बराकर्षण incident. It may be noted that the reference to अम्बराकर्षण is not pertinent because that has not left any visible mark now. The other incident of course has resulted, in loosening द्रौपदी's hair which she has still kept in that condition. Thus that can serve as an उपलक्षण, though not the other.

P. 193 l. 5 यज्ञवेदिसंभवे see note on वेदिमध्यसंभवा on P. 187 l. 6 above **l. 7** निषङ्ग quiver, arrow-case. शिलीमुखासारेण by a volley of arrows.

St. 36 Here युधिष्ठिर is telling दुर्योधन that he is not able to put up with the pangs of separation from his brothers, he can certainly deprive him of his life जरासन्धशत्रुम् भीम had slain जरासन्ध see Note on जरासन्धघाती above. कुपितहर० this refers to अर्जुन's clash with god शिव disguised as किरात. For this see note on त्रिलोचनाङ्गनिष्पेषमल्ल above. त्वमिव कठिनचेता नास्मि दुर्योधन has survived all his अनुजs, युधिष्ठिर does not want to survive even one न पुनः etc. Thus though he is not कठिनचेतस् yet his भुजs and बाणs are कठिन enough to snatch away his life. In the last line supply नास्मि शक्तः from the 3rd line. The two negatives then make an emphatic affirmative. ननु नास्मि शक्तः = शक्तः अस्मि एव।

St. 37 भीम is in this stanza asking all the warriors there why they were afraid of him so much and why they were lurking through fear? रक्षो नाहं न भूतं People believed in the भूतंs and राक्षसs and thought that they could be seen. निस्तीर्णोरुप्रतिज्ञा॰ This is a usual रूपक. समरः एव शिखी (= अग्नि.) तस्य शिखाभ्य (= ज्वालाभ्यः) शेषाः (= अवशिष्टा). समरशिखि is an apt रूपक. लीन p.p.p. of √ली 9 PA. To hide, lurk. °अन्तर्हितैः p p p. of अन्तर् + √धा 3 PA To Screen. Screened.

St 38 In this stanza युधिष्ठिर is threatening दुर्योधन saying that once he is in his clutches, he won't be able to escape. alive भुजपञ्जरस्य अन्तरम् the interior of the cage of arms. जीवन् alive.

P 196 l. 8 दुर्लक्ष्यव्यक्तिः Whose identity cannot be easily noticed. l 13 अलीकवचनैः द्रौपदी can't believe in the truth of the चेटी's statement, and hence she accuses her of telling a lie, of course with a view to console her.

P. 197 l. 2 कुतोऽद्यापि॰ Cf. कुतोऽद्यापि ते तातः above.

St. 39 In this stanza भीम describes how दुर्योधन is completely destroyed and only his name is now surviving him. चन्दनाभम् resembling sandal. As an adjective it may go with असृक् (blood); or as an adverb it can be construed with निहितम् (placed). निषिक्ता p. p p. of नि + √सिच् sprinkled, poured down, fixed. चतुरुदधि॰ Together with the earth bounded by the waters of the four oceans. This is a common enough mode in Sanskrit literature to denote 'the whole earth' Cf. 'चतुरुदधिमालामेखलाया भुवो भर्ता' कादम्बरी; परिखीकृतसागरांम्। अनन्यशासनामुर्वीं शशासैकपुरीमिव ॥ रघु॰ I. रणाग्नि = समरशिखि above. The figure is काव्यलिङ्ग.

P. 197 l. 10 बाष्पजलान्तरितत्वान्न॰ युधिष्ठिर is overjoyed and his eyes are bedimmed with tears of joy with the result that he cannot see भीम. For a similar idea Cf. 'बाष्पस्तु न ददात्येनां द्रष्टुं चित्रगतामपि' शाकुन्तल VI.

St. 40 Inspite of भीम's statement युधिष्ठिर is still not sure that he is भीम. So deeply has the misconception sunk into him. रिपोरास्तां॰ भीम in his reply has referred to the क्षय of सकल रिपुपक्ष. Hence युधिष्ठिर says he does not care for that. He wants to be told and retold that the person before him is भीम, the slayer of

बक, the shatterer of जरासन्ध. तटाघातक्रीडा = वप्रक्रीडा, the sport of dashing against the bank. भीम is said to be the मकर that delights in the वप्रक्रीडा in the lake in the form of जरासन्ध's chest having water in plenty in the form of profuse blood. The second half has the figure परम्परितरूपक.

P. 198 l. 9 किमपर॰ युधिष्ठिर asks this question naturally because भीम has asked him to leave him for just one क्षण (moment). **l. 10** सुमहत् The tying of द्रौपदी's hair (dragged by दुःशासन) with hands gory with दुर्योधन's blood is indeed सुमहत् (a very great) matter. In fact that has given the play its title. भट्ट नारायण is himself telling us that this is the important item in the play. **V. L.** संयमयामि for संयच्छामि has been adopted in old works and by जगद्धर. It means the same as सयच्छामि. Pr. 1st sg. of सम् + √यम् 10 P.

St. 41 In this stanza भीम is pointing out to the blood coagulated on his body and telling द्रौपदी that it was the blood of दुःशासन and दुर्योधन. With it (as with sandal paste) is cooling down the fire (or heat) caused by the insults heaped on her by them. पीतशेषाण्यसृञ्जि the drops of blood that remained after it was drunk. This can't be taken literally. For it is not possible to hold that दुःशासन's blood was still there after the lapse of so much time. स्त्यान p. p p. of √स्त्यै congealed, coagulated. In the first half भीम has asked द्रौपदी to touch दुःशासन's blood congealed on his hands. The second half may be construed similarly and then there भीम would be asking द्रौपदी to touch दुर्योधन's blood also which is sticking to all his limbs. And the last words would give the reason why द्रौपदी should touch the blood, or the purpose to be served thereby. The purpose is तव (i. e. द्रौपद्याः) परिभवजस्य अनलस्य उपशान्त्यै i. e. The cooling down of the fire springing out of the insult of द्रौपदी. Note that here द्रौपदी or तव is to be construed with अनल. भीम asks her to touch the blood of दुर्योधन and दुःशासन in order to cool down her own अनल. This construction of the stanza is better than the other according to which तव is construed with परिभव only and the अनल which is to be cooled down is that of भीम. In this other interpretation we are not told why द्रौपदी should touch दुःशासन's blood; and secondly the idea in the second half remains disconnected with that in the first. In the 2nd interpretation,

however, the stanza as a whole presents one idea viz. द्रौपदी should touch blood of दुःशासन and also दुर्योधन; and at the same time supplies the purpose for दुःशासनासृक्स्पर्श on the part of द्रौपदी viz. the उपशान्ति of her own अनल springing out of the परिभव. (heaped on her) For the second interpretation construe: येन तेन नृपशुना दुःशासनेन राज्ञा सदसि कृष्टा असि तस्य मम करयोः स्त्यानानि एतानि पीतशेषाणि असृञ्जि स्पृश। हे कान्ते मद्गदाचूर्णितोरोः अङ्गेषु अङ्गेषु सक्त कुरूणा राज्ञः अपि इद रुधिर तव परिभवजस्यानलस्य उपशान्त्यै [स्पृश] It may be noted that अपि in राज्ञः कुरूणामपि shows that this idea is to be added to what has gone before and thus favours the second interpretation. The only thing to be remembered is that तव परिभवजस्यानलस्योपशान्त्यै and स्पृश are to be connected in both the halves, उपशान्त्यै can be construed with सक्तम् and the sense would be that the blood is sticking to भीम's limbs for the उपशान्ति of तव परिभवज अनल. This again can be understood in two different ways as above (i) It is sticking to भीम's limbs for cooling his अनल caused by the परिभव of द्रौपदी; or (ii) It is sticking to his body for cooling द्रौपदी's अनल caused by her परिभव. In both these cases स्पृश is to be read in both the halves.

P. 199 l. 7 क सा भानुमती॰ This is a reference to the question with which भानुमती tried to ridicule द्रौपदी as we are told in Act I. This and the following reference to Act I is an attempt on the part of भट्ट नारायण to create an impression of unity.

P. 200 l. 1 धार्तराष्ट्रकुलकालरात्रिः The night of death to the family of धृतराष्ट्र or to the gtoup of sons of धृतराष्ट्र. l. **3** विस्मृतास्मि I have forgotten. विस्मृत is often used actively. Cf 'विस्मृतोऽस्येनां कथम्।'. l. **6** समरानल = रणाग्नि above. राजन्य = क्षत्रिय.

St. 42 यस्य मोक्षात् क्रोधान्धैः क्षतनरपतिभिः अतुलभुजबलैः पाण्डुपुत्रैः पार्थिवान्तःपुराणि प्रत्याशं मुक्तकेशानि कृतानि सः अय कुपितयमसखः कुरूणा धूमकेतुः कृष्णायाः केशपाशः बद्धः। प्रजाना निधन विरमतु। राज्ञा कुलेभ्यः स्वस्ति। [स्रग्धरा].

This stanza contains a declaration that द्रौपदी's केशपाश is now tied up and that all hostilities should now stop. The idea in the first half is that the पाण्डवs, out of wrath at the loosening of द्रौपदी's hair, have slain kings in all quarters with the result that the केशपाश's of their queens are not loosened. The third line describes the केशपाश of द्रौपदी as a compeer of the god of death in wrath and the comet of the कुरुs. And the last line

declares that it is बद्ध and hence that there should be no further निधन of any राजन्य In the stanza we have काव्यलिङ्ग in the first half, उपमा and रूपक in the third line; and since all these are independent of one another, therefore, the figure of the stanza is संसृष्टि.

P. 200 l. 12 This remark of युधिष्ठिर shows that the St. 42 has been uttered by सिद्ध's. (one of the eight देवयोनिs)

P. 201 l. 8 युधिष्ठिर identifies कृष्ण with भगवान् पुराणपुरुष नारायण.

St. 43 हे देव, कृतगुरुमहदादिक्षोभसभूतमूर्तिं गुणिनं प्रजानाम् उदयनाशस्थानहेतुम् अजम् अमरम् अचिन्त्य त्वा चिन्तयित्वा अपि जगति (नरः) न दुःखी भवति। किं पुनः दृष्ट्वा।

युधिष्ठिर in this stanza is pointing why he is bound to be above all misfortune and perfectly happy. One who merely thinks of (or meditates on) the Lord becomes relieved of all his दुःख and thus is happy. Now he has actually seen the Lord. Does it not naturally follow that he also will be so? चिन्तयित्वा The Lord is अचिन्त्य and hence here there is an apparent contradiction. It can, however, be easily resolved when we know that अचिन्त्य means who is unfathomable to thought, who can't be fully perceived by intellect; and चिन्तयित्वा means meditating (on him). न दुःखी भवति is relieved of all sorrow. किं पुनः etc. = दृष्ट्वा न दुःखी भवति इति किं पुनः वक्तव्यम्. Is it necessary to say that on seeing Him man will be free from sorrow? The remaining expressions in this stanza are a description of the Lord. अज, अमर and अचिन्त्य are the usual epithets of the lord in the उपनिषत्s. गुणिनम् Possessed of गुणs viz सत्त्व, रजस् and तमस्. प्रजानाम् उदय॰ The cause of the उत्पत्ति, स्थिति and लय of all creation. Lord कृष्ण has declared this idea in the भगवद्गीता more than once. Cf. अहं कृत्स्नस्य जगतः प्रभवः प्रलयस्तथा। VII. 6; मया ततमिदं सर्वं जगदव्यक्तमूर्तिना। मत्स्थानि सर्वभूतानि न चाहं तेष्ववस्थितः॥ IX. 4; तथा सर्वाणि भूतानि मत्स्थानीत्युपधारय॥ IX. 6. कृतगुरुमहदादि॰. This epithet appears to mean 'whose form sprang out of the great agitation of महत् and others'. It has been sought to explain this expression in terms of सांख्य philosophy. According to this system क्षोभ means the disturbance in the प्रकृति (or the primordial matter,

मूलप्रकृतिः) which consists of the three गुणs viz सत्त्व, रजस् and तमस् in a state of equilibrium. (गुणत्रयस्य साम्यावस्था प्रकृतिः). With this क्षोभ springs up the महत् which gives rise to अहङ्कार from which springs up the further group of sixteen evolutes (called षोडशक विकार), viz. अन्तःकरण, 5 बुद्धीन्द्रियs, 5 कर्मेंद्रियs and 5 तन्मात्रs (i. e. subtle cosmic elements); and out of these तन्मात्रs spring up the 5 महाभूतs (पृथ्वी, अप्, तेजस्, वायु and आकाश). Such in brief is the सांख्य theory of evolution which is very concisely put in the following कारिकाs : मूलप्रकृतिरविकृतिर्महदाद्याः प्रकृतिविकृतयः सप्त । षोडशकस्तु विकारो न प्रकृतिर्न विकृतिः पुरुषः ॥ प्रकृतेर्महांस्ततोऽहङ्कारस्तस्माद्गणश्च षोडशकः। तस्मादपि षोडशकात् पञ्चभ्यः पञ्च भूतानि ॥. In keeping with this theory the compound is dissolved as follows: गुरवः च ते महदादयः च गुरुमहदादयः (i. e. the great महत् and other evolutes = महदाद्याः सप्त); कृताः गुरुमहदादयः यया सा कृतगुरुमहदादिः (i. e. प्रकृति), कृतगुरुमहदादेः क्षोभात् सम्भूता मूर्तिः यस्य असौ. The expression then means 'whose form has sprung out of the disturbance of (the प्रकृति) which has created the (seven evolutes viz) महत् and others. Plausible as this explanation appears to be, it has two defects. (i) The epithet गुरु cant be explained in keeping with the सांख्य view given above. Any other explanation would be only unfounded. (ii) The very concept of a Lord Almighty is against the सांख्य view, and hence to talk of his मूर्ति as springing up from कृतगुरुमहदादिक्षोभ involves वदतोव्याघात of the type of 'यावज्जीवमहं मौनी ब्रह्मचारी च मे पिता।' This interpretation, therefore, can't be accepted. According to the Vedanta (विशिष्टाद्वैत propounded later on by रामानुज) the whole universe has three sections viz. चित्, अचित् and ईश्वर and the two former are the शरीर (or मूर्ति) of the last. Thus the idea of ईश्वर having a मूर्ति can very well agree with this वेदान्त view Again the अचित् which is thus the body of ईश्वर springs from the क्षोभ of the primordial matter. Thus the expression कृतगुरु० as applying to the Lord can be explained with the help of the वेदान्त view (of विशिष्टाद्वैत). But this explanation is vitiated by the fact that the वेदान्तिन्s do not accept the सांख्य theory of creation viz. प्रकृति creating महदादिs. We may, therefore, combine these two explanations together and explain the whole expression on the basis of the सांख्य theory of creation with the addition of ईश्वर to it as a result of the Vedantic bias.

St. 44 In this stanza कृष्ण tells युधिष्ठिर how all sages, generals, princes and even व्यास himself, all have come for his राज्याभिषेक. He adds how he has hastened to the place because he learnt that युधिष्ठिर was disturbed by चार्वाक. The reference to धृष्टद्युम्न here is rather puzzling, in view of the fact that अश्वत्थामन् had killed him and द्रौपदी's sons and several other warriors on the side of the पाण्डव's while they were asleep. (This is what we know from the सौप्तिकवधपर्वन् of the महाभारत). भट्ट नारायण has not actually referred to this incident in this play. But a reference to VI. 26 and द्रौपदी's speech preceding it makes it clear that द्रौपदी's sons are no longer living and as such that the सौप्तिकवध incident has taken place. We have, therefore, to suppose that भट्ट नारायण refers to धृष्टद्युम्न only through mistake.

P. 202 l. 9 धार्तराष्ट्रसखः धार्तराष्ट्रस्य (= दुर्योधनस्य) सखा. सखि is changed to सख of the and of a तत्पुरुष compound. according to 'राजाहः सखिभ्यष्टच्' अष्टा० पुण्यजनापसदः The wretch of a पुण्यजन i. e. a holy person or sage. Note that पुण्यजन is a synonym for यक्ष. But here it does not carry that sense. It is used in its literal sense ironically referring to the disguise which he had assumed.

St. 45 In this stanza युधिष्ठिर recapitulates the main items in the plot. The whole group of enemies is slain and the पाण्डवs are all unwounded. The insult heaped on द्रौपदी is avenged and Lord पुरुषोत्तम himself is speaking to युधिष्ठिर with due respect. what else now remains to be asked for ? Note that युधिष्ठिर more than once has referred to his own दुर्नय as lying at the root of द्रौपदी's insult. This has been mentioned in this last stanza also. भट्ट नारायण, therefore, seems to be very definite in his view that युधिष्ठिर was wrong in engaging himself in the द्यूत, and thus invoking insult on himself, his brothers and his wife. सुकृतिनम् Fortunate one, possessed of सुकृत (= merit). आदृतः भाषसे You speak respectfully.

P. 203 l. 8 भरतवाक्यम् The last stanza in a Sanskrit drama is generally designated the भरतवाक्यम्. The name is explained as भरताना वाक्यम् (= a वाक्य to be recited by the भरतs = नटs). This means that all the actors in the play are to come together and recite this last stanza in their capacity as actors (नटs, भरतs) and not as युधिष्ठिर etc. (i. e. the role they have played). The

name has also been explained as 'a stanza in honour of भरत, the founder of the नाट्यशास्त्र'. It is said that this last stanza is meant to perpetuate his memory. It is not possible to say which of these is the right explanation. A study of भास's plays would show that the भरतवाक्य as such is only in the making there. Sometimes there is no भरतवाक्य at all; sometimes it comprises only one quarter or half of the last stanza; sometimes it is preceded by a question as we have it in the वेणीसंहार (and all other classical plays), but sometimes no such question is found there. Wherever it exists it has the form of a benediction and this is what we find in all the classical plays. Another point to note is that the name भरतवाक्य is not known to नाट्यशास्त्र or दशरूपक or even साहित्यदर्पण. Technically the question preceding the भरतवाक्य is called काव्यसंहार (which is defined as वराप्तिः काव्यसंहारः), while the भरतवाक्य itself is called प्रशस्ति (which is defined as 'प्रशस्तिः शुभशंसनम्'). When and how the name भरतवाक्य comes into vogue deserves further investigation. The only statement that we can make without any fear of being contradicted is that भरतवाक्य is as old as भास who, of course, in his plays does not conform to any standard as such. Sometimes he even drops it altogether. Later classical dramas—all of them—have it in a fully developed form and technique which we see in the वेणीसंहार. First some elderly or important character in the play asks the hero the question 'किमतः परं ते प्रियं करवाणि'. Then the hero recounts the principal achievements in the play (which incidentally summarise the plot) and lastly he expresses a desire that happiness should rule every where. This seems to be the general practice; and incidentally it gives us the writer's view about (i) the main items of the plot and (ii) about the hero of the play, though, it must be observed, we may not always see eye to eye with him (See Introduction).

St. 46 In this stanza भट्ट नारायण is invoking blessings for a perfectly happy life, both private and public. To have a such happy private life one should be free from the main sources of worries viz. कृपणता, रुज् and अल्पायुः. This is what भट्ट नारायण has hoped for in the first line. In the second line he refers to happiness hereafter which can be attained only through singular devotion according to his view. He has, therefore, expressed

his hope that people will have that द्वैत विना भक्तिः for पुरुषोत्तम. This द्वैत विना भक्तिः is singular or अनन्य devotion as we find it explained in the भगवद्गीता अ० XII. It is needless to enter into any further discussion as to whether अद्वैत of the शाङ्कर वेदान्त is meant here. The plot is drawn from the महाभारत. The god is named पुरुषोत्तम as in the भगवद्गीता. There is nothing inprobable, therefore, in saying that भट्ट नारायण has before him the idea of अनन्या भक्ति of the भ० गीता. For happiness in public life, we must have सुराज्य (as we call it). भट्ट नारायण, therefore, in the last two lines expresses a desire that the king should have several qualities viz (i) Love for all, (ii) Appreciation of learning, (iii) Capacity to discern merit, (iv) always doing the good or the right and (v) with the मण्डल (i. e. circle of kings) well under control.

APPENDIX-A

INDEX TO STANZAS

APPENDIX-B

Index to Subhāsitas

(The numbers in the brackets represent the pages of the text. In the case of stanzas reference by Act and stanza is given.)

(21) न युक्तं वीरस्य क्षत्रियस्य प्रतिज्ञातं शिथिलयितुम्। (176)
(22) पुण्यवन्तो हि दुःखभाजो भवन्ति (120)
(23) प्रकृतिर्दुस्त्यजा। (79)
(24) ब्राह्मणशोणितं खलु एतत्। गलं दहद् दहद् प्रविशति। (162)
(25) यदि समरमपास्य नास्ति मृत्योर्भयमिति युक्तमितोऽन्यतः प्रयातुम्।
अथ मरणमवश्यमेव जन्तोः किमिति मुधा मलिनं यशः कुरुध्वे॥ (III. 6)
(26) यद् देवस्त्रिभुवननाथो भणति तत् कथमन्यथा भविष्यति (164)
(27) यावत् क्षत्रं तावत् समरविजयिनो जिता हताश्च वीराः। (145)
(28) यावत् प्राणिति तावदुपदेष्टव्यभूमिर्विजिगीषुः प्रज्ञावताम्। (130)
(29) यावदयं संसारस्तावत् प्रसिद्धैवेयं लोकयात्रा यत् पुत्रैः पुत्रा लोकद्वयेऽप्यनुवर्तनीया इति। (72)
(30) वक्तुं सुकरमिदं दुष्करमध्यवसितुम्। (84)
(31) वन्द्याः खलु गुरवः। (17)
(32) भवति तनय सत्यं संशयः साहसेषु। (v. 21 a)
(33) स इदानीं स्निग्धो जनो यो पृष्टः परुषमपि हितं भणति। (39)
(34) स्त्रीणां हि साहचर्याद् भवन्ति चेतांसि भर्तृसदृशानि।
मधुरापि हि मूर्च्छयते विषविटपिसमाश्रिता वल्ली। (I. 20)
(35) स्वपन् जनः किं न खलु प्रेक्षते। (28)
(36) स्वयं विश्राव्य नामकर्मणी वन्दनीया गुरवः। (144)
(37) हीयमानान् किल रिपून् नृपाः संदधते कथम्। (V. 6 ab)

APPENDIX C

Grammatical rules and सूत्रs quoted and explained in the Notes. References are to the pages of the Notes.

APPENDIX-D

METRES IN THE DRAMA

(The total number of stanzas in each metre is indicated by : figure in bracket after the name of the metre)

(1) वसन्ततिलका (38)—उक्ता वसन्ततिलका तभजा जगौ गः।

I. 7, 8, 15, 21, II. 7, 12, 23, 26, 28, III 10, 12, 13, 15, 21, 29, 30, 44, IV. 5, 6, 8, 10, V 2, 3, 13, 16, 22, 32, 38, 42, VI. 4, 9, 21, 22, 23, 30, 34, 35, 38

(2) पथ्यावक्त्रम् (37)—युजोश्चतुर्थतो जेन पथ्यावक्त्रं प्रकीर्तितम्।

I. 9, III 14, 36, 37, 41, 42, 43, 46, 48, 49, IV 4, 7, 9, 11, 14, V 4, 6, 12, 15, 17, 19, 20, 23, 24, 25, 28, 31, 34, 39, VI. 6, 10, 11, 14, 15, 29, 32, 33

(3) शार्दूलविक्रीडितम् (33)—सूर्याश्वैर्यदि म सजौ सततगाः शार्दूलविक्रीडितम्।

I 2, 12, 24, 25, II 1, 2, 9, 13, 17, 20, 25, III 5, 9, 33, 35, 47, IV. 1, 12, V 1, 5, 7, 9, 10, VI 1, 7, 12, 13, 16, 17, 19, 27, 44, 45

(4) स्रग्धरा (21)—म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम्।

I. 3, 22, 27, II 19, 22, 27, III 7, 32, IV. 2, V 26, 29, 30, 35, 36, 37, VI. 2, 8, 37, 39, 41, 42.

(5) अनुष्टुप् or श्लोकः (17)—श्लोके षष्ठ गुरु ज्ञेय सर्वत्र लघु पञ्चमम्।
द्विचतुः पादयो ह्रस्व सप्तम दीर्घमन्ययोः॥

I. 13, 14, 16, 17, 18, 19, 26, II. 3, 4, 14, 15, 24, III. 17, 18, 26, 28, 31.

(6) मन्दाक्रान्ता(14)—मन्दाक्रान्ताम्बुधिरसनगैर्मो भमौ तौ गयुग्मम्।

I 23, II 8, 11, 18, III 8, 11, 20, 23, IV. 13, 15, V. 33, VI 20, 25, 26

(7) शिखरिणी (13)—रसै रुद्रैश्छिन्ना यमनसभलागः शिखरिणी।

I. 1, 10, 11, III. 16, 19, 22, 25, 38, 45, VI 5, 28, 31, 40

(8) मालिनी (7)—ननमयययुतेय मालिनी भोगिलोकैः।

II. 16, III. 40, V. 21, 27, 40, VI. 36, 43.

(9) आर्या (6)—यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि।
अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या॥

I. 4, 5, 6, 20, V. 11, 18.

(10) हरिणी (5)—नसमरसला गः षड्वेदैर्हयैर्हरिणी मता ।

III. 24, V. 8, 41, VI. 24, 46.

(11) वियोगिनी (5)—विषमे ससजा गुरु समे सभरा लोऽथ गुरुर्वियोगिनी ।

II. 5, 6, III. 1, 2, 3,

Stanzas III. 1,2 and 3 are written in the Māgadhī language. Their metre, known as मागधिका, shows some variations from the regular वियोगिनी.

(12) पृथ्वी (3)—जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः ।

III. 4, 34, VI. 18.

(13) पुष्पिताग्रा (2)—अयुजि नयुगरेफतो यकारो युजि तु नजौ जरगाश्च पुष्पिताग्रा ।

III 6, IV. 3

(14) प्रहर्षिणी (2)—म्याशाभिर्मनजरगाः प्रहर्षिणीयम् ।

II. 29, III. 27.

(15) मञ्जुभाषिणी (2)—सजसा जगौ च यदि मञ्जुभाषिणी ।

III. 39, V. 15.

(16) उपजाति (1)—स्यादिन्द्रवज्रा यदि तौ जगौ गः ।

(A mixture of इन्द्रवज्रा and उपेन्द्रवज्रा)

उपेन्द्रवज्रा प्रथमे लघौ सा ।
अनन्तरोदीरितलक्ष्मभाजौ
पादौ यदीयावुपजातयस्ताः ।
इत्थं किलान्यास्वपि मिश्रितासु
वदन्ति जातीष्विदमेव नाम ॥

VI. 3

(17) औपच्छन्दसिकम् (1)—पर्यन्ते यौ तथैव शेष—
मौपच्छन्दसिकं सुधीभिरुक्तम् ।

II. 10

This metre is the same as वियोगिनी, with only a long syllable added at the end of each quarter.

(18) द्रुतविलम्बितम् (1)—द्रुतविलम्बितमाह नभौ भरौ ।

II. 21
